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BY JANICE HOPKINS TANNE

Dr. Alvin E. Friedman-Kien, of NYU Medical Center

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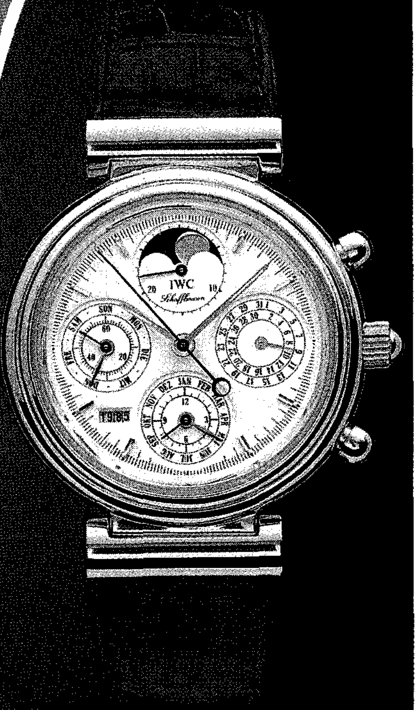
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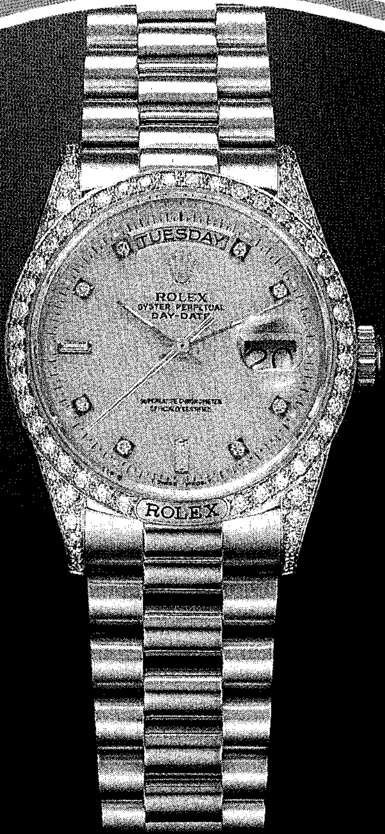
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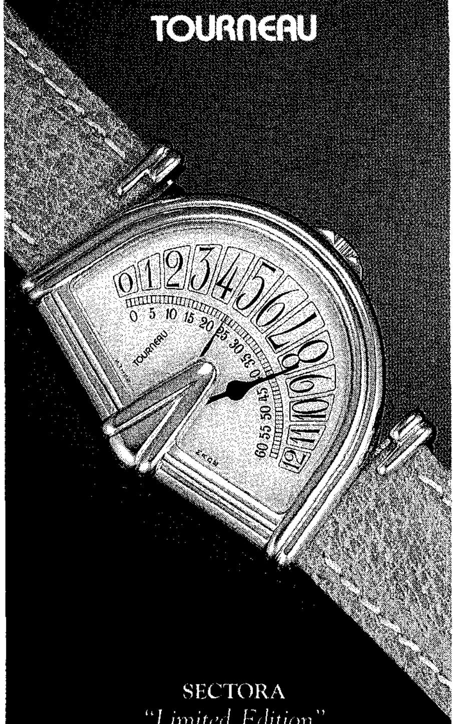
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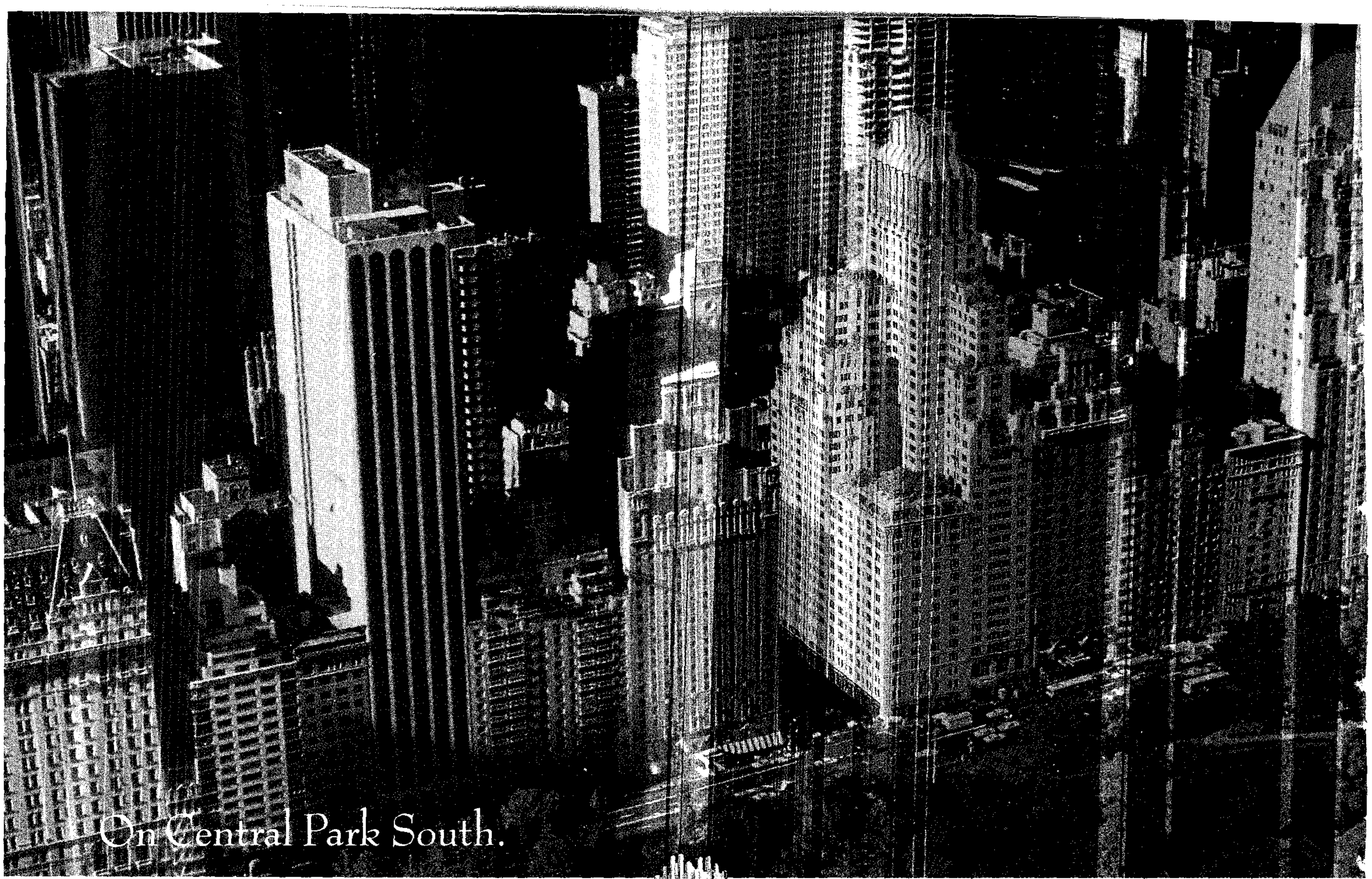

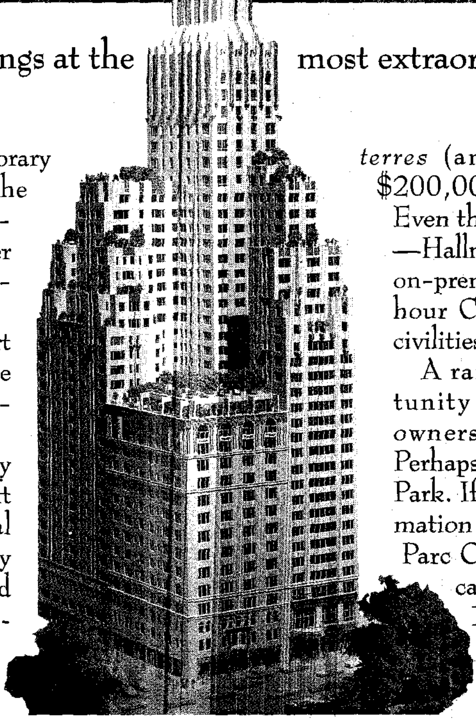

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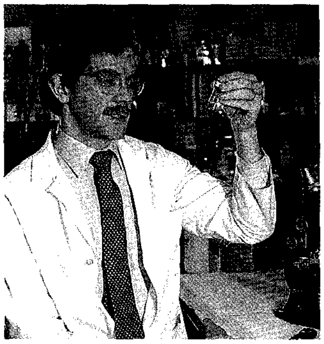
BY JANICE HOPKINS TANNE



In the eight years since AIDS was recognized, New York has become the North American center of the epidemic. It's also the center for those battling AIDS. Janice Hopkins Tanne profiles nine veteran AIDS fighters. Some are looking for a better blood test, and others are raising funds, testing drugs, caring for patients, or tracking the epidemic. They put in long days, meet regularly, and collaborate across institutional lines: "You can never do enough," says one.

32 Tough Guys Make Movie

BY DINITIA SMITH

Norman Mailer's *last* movie ended in a bloody mess (literally—he bit Rip Torn's ear), so it was with some trepidation that Dinitia Smith flew to Provincetown, where Mailer, 63, was directing his latest film, *Tough Guys*. The screen version of his 1983 novel stars Ryan O'Neal, Isabella Rossellini, and Lawrence Tierney. Shot on a 41-day schedule and a $5-million budget, the film is a tale of murder, and the set was ripe for discord. But Mailer finished on time, under budget, and with no bloodletting. "Anything's easier than writing," he says.

38 The Man Without a Country

BY MARY LEE GRISANTI

Ephraim Sevela, 58, is a legend among Soviet émigrés. The filmmaker and writer speaks for those Jews who were second-class citizens in the U.S.S.R. but are too Russian to live happily elsewhere. He left Russia in 1971, but his views have been aired there; when he vanished for ten months in 1985, it was rumored that he'd gone back to Russia and that he had a secret relationship with the Soviets. Sevela denies both claims. He says he is a man torn between cultures: "I have two faces, a Russian and a Jewish, and this will be all my life."

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BY MARILYN BETHANY

In Mark Golderman's apartment, high-tech style meets clutter, pattern, and color—and industrial chic is given a surprising twist.

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Citymeals-on-Wheels is looking for a few kind hearts.

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Black Sea Follies is a good idea gone awry. There are laughs in *A Girl's Guide to Chaos.*

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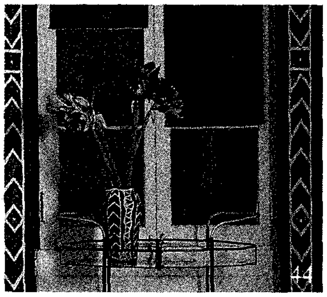
Little Shop of Horrors is surprisingly good; *Thérèse* is about the claims of flesh and spirit.



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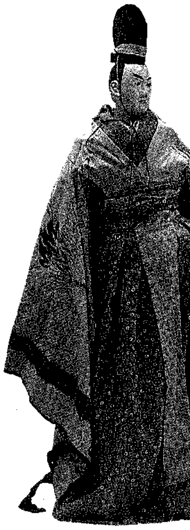

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Bright new careers in the making: for the young conductor Esa-Pekka Salonen and for Horowitz, the elder-statesman pianist.

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By Kay Larson

A show offers the contrasts between Tokyos, old and new.

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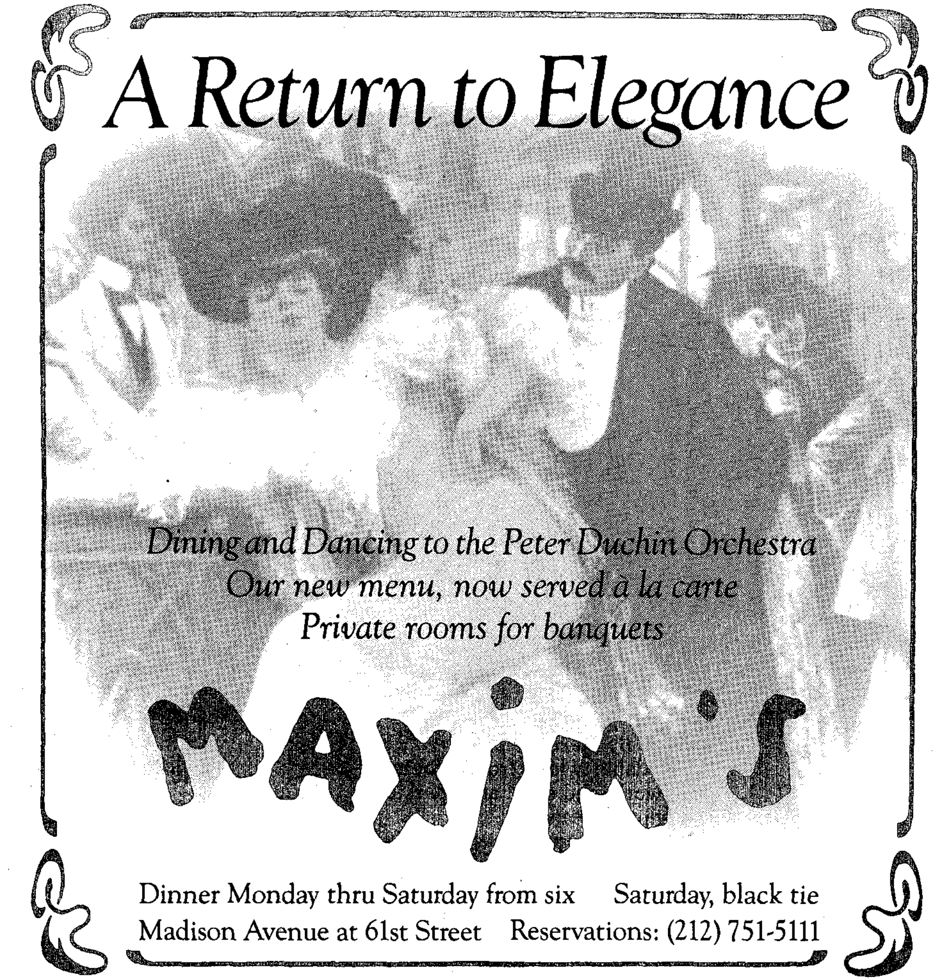
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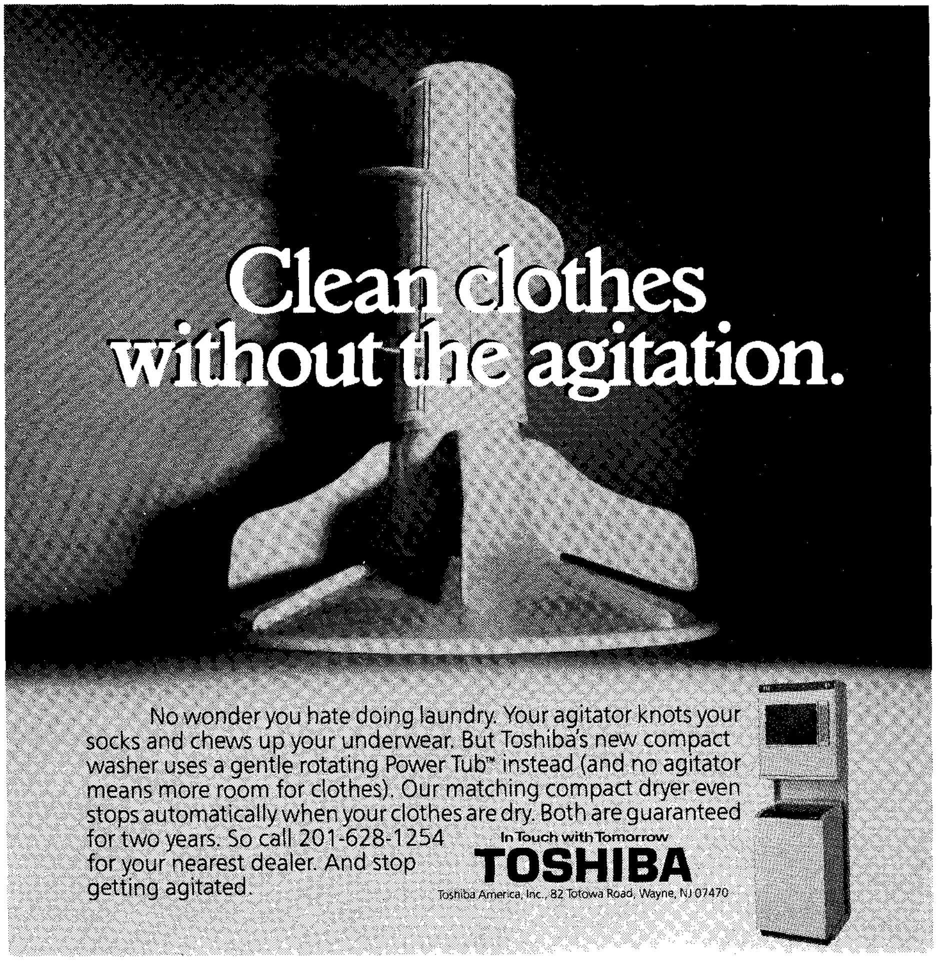
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LETTERS

Great Expectations

FRANCES LEAR SHOULD FORGET ABOUT her magazine ["Queen Lear," by Dinah Prince, December 15] and concentrate on her autobiography: *New York on $1 Million a Day.*

Harvey Klinger
Manhattan

YOU BET THERE IS A MARKET FOR *Lear's*—we're ready, eager, and waiting!

Grace Robbins
Manhattan

A MEDIA PLATFORM FOR OLDER WOMEN has been a long time in coming. Many of us, better physically and mentally than ever before, do not want to follow in dated footsteps; we have and need alternatives. A changing society has provided us with new ways to deal with our future.

Every generation has its share of problems and new ways to deal with them. I'd like to get in touch with Frances Lear, because I'm bursting with possibilities for women who weren't born yesterday!

Sheila Levine
Manhattan

READING "QUEEN LEAR," I BECAME even more aware that women must develop themselves and their skills. Many losses accompany aging, including the possible loss of one's husband to death or divorce. With her new magazine, Frances Lear shows that she understands some of the other major losses—sexual viability, options, and self-esteem.

Women feel best about themselves when they discover what they have to offer. Congratulations to Frances Lear for taking a risk. I look forward to her magazine.

Linda Barbanel
Manhattan

DINAH PRINCE DID AN EXCELLENT JOB portraying Frances Lear: She came across as a featherbrained neurotic.

Roslyn Phillips
Manhattan

History Lesson

MICHAEL KRAMER'S "THE PINOCCHIO Factor" [December 8] lists various presidential mistakes, going back to Eisenhower. It's strange, but very seldom does anyone recall Yalta—yet Franklin Delano Roosevelt's error cost many countries their freedom and tens of thousands of people their lives.

All because F.D.R.'s knowledge of history didn't equal that of a European teenager.

Archduchess Michaela von Habsburg
Manhattan

The Sting

DAVID DENBY'S REVIEW OF *The Mosquito Coast* is quite the silliest and sloppiest piece of writing I have seen in a very long time ["Movies: Jungle Rot," December 1]. It is perhaps not so surprising that in his urgency to get his snout into the trough he loses all subtlety, but this does vio-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

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lence to a subtle and, I think, beautifully realized movie.

It is absurd that he should take off his hat to me and then talk through it. I wrote the novel and had no part in the movie, but I find the movie satisfying. It is more than a good film—it is perhaps a great one. That may also be the reason it is currently arousing such passions and contradictions.

Paul Theroux
East Sandwich, Mass.

David Denby replies: According to an article Paul Theroux wrote for the December *Vanity Fair,* everyone who worked on the movie version of *The Mosquito Coast*—the producers, the screenwriter, the director, the star, the technicians—became possessed by the spirit of the lead character, the blowhard failed genius Allie Fox. That is, they became imperious, visionary, and proudly resistant to suggestion and common sense. Both Theroux's cranky letter and the article (which I read after writing my review) confirmed the thrust of my piece—that Theroux and the filmmakers had lost all sense of exactly how interesting Allie might be to anyone not involved in creating him. You can't argue with this kind of self-justifying obsession; you can only observe it. Finally, I'm baffled by Theroux's notion that the movie has aroused "passions and contradictions." On the contrary, *The Mosquito Coast* was panned by both critics of the *Times* and by the critics of *Newsweek, Time, The Village Voice,* and *New York,* and ignored by the critic of *The New Yorker.* In the world of serious movie reviewing, that's about as close to a consensus as you ever get.

Due Credit

I WAS ASTONISHED TO SEE KINUKO Y. Craft credited with the painting on the cover of your "Christmas Gifts" issue [December 1]. The American image of Santa as a very large man is rooted in a series of paintings done by the famed political cartoonist Thomas Nast. Your artist deserves credit for putting more nicely finished toys in Santa's arms, but the idea is Nast's, down to the "U.S." on Santa's sleeve, the way his pipe is held, and even the two directions in which the smoke is drifting.

Phillip A. Jones
New Orleans, La.

Editor's note: Kinuko Y. Craft's painting was based on the Thomas Nast original, which should have been credited.

A Sound Investment

DAVID ENGLISH SUGGESTS THAT THE $495 it costs to buy *The New Grove Dictionary of American Music* might better be spent on 99 copies of Dr. Spock's *Baby and Child Care,* or on one copy and $490 worth of Pampers ["Letters: A Sour Note," December 15].

American Grove cost $2.25 million to produce—hence the high price tag. Like Pampers, the dictionary offers comprehensive coverage of many areas, but we sincerely hope that it may prove a more durable item.

H. Wiley Hitchcock
Stanley Sadie
Editors, *The New Grove Dictionary of American Music*
Manhattan

The Wonderful World of Disney

IT'S A SMALL WORLD AND CAROUSEL OF Progress may be two places where Mr. Peepers "began to understand Disney World" ["Fast Track: Mr. Peepers's Nights: The Magic Kingdom (Part II)," December 1], but Peepers also might have mentioned that the two exhibits were first introduced here in New York, at the 1964 World's Fair.

It's a Small World, with its "turquoise-and-white harmony heaven," was Pepsi

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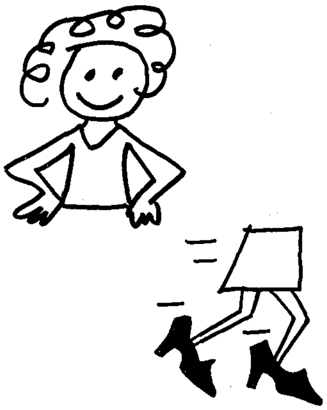

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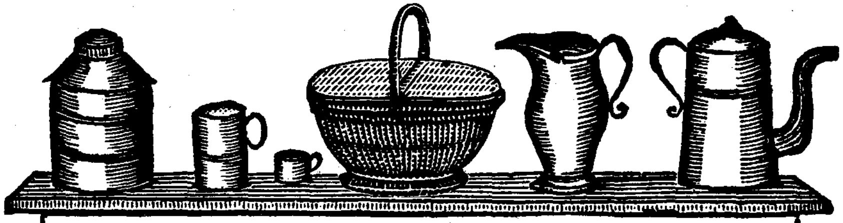

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Cola's way of representing itself at the two-year world gathering. And General Electric, with its musical carousel playing "There's a Bright New Beautiful Tomorrow Waiting at the End of Every Day" (or something like that), presented itself as a great inventor and merchandiser of past, present, and future American technology.

Though the Disney people animated the exhibits, it was carbonated caffeine and light bulbs that put on the shows in Queens. So if I happen to feel a bit homesick in Florida, I know where I can always find a little bit of Flushing. Indeed, "it's a small world after all."

Larry Garner
Manhattan

Having It All

IF THE UNANIMOUSLY NEGATIVE TONE OF letters responding to Cathryn Jakobson's "The New Orthodox" [November 17] accurately reflects your readers' feelings, they missed the main point conveyed by two successive *New York* covers.

Did no one else notice that the sensitive portrayal of yuppies who turned to piety immediately followed the in-depth study of Robert Chambers? No one could have explained Orthodoxy's newfound strength better than *New York* did, indirectly and inadvertently. A fancy New York address, gorgeous friends, money, booze, drugs, and readily available sex—and the end result was Chambers's superficial beauty, which lacks inner substance, strength, or a value system.

Orthodoxy is neither fundamentalism nor fanaticism. It is a frank evaluation of a life-style failed—and the willingness to admit that if yuppie-ism is not the answer, then Yiddish-keit is.

Rabbi Benjamin Blech
Young Israel of Oceanside
Oceanside, N.Y.

I REALIZE THAT THE FOCUS OF CATHRYN Jakobson's article was the *baalei teshuva* movement, but I believe that she neglected the role of the modern Orthodox woman. Jakobson's portrayal of Orthodox women leads one to believe that they are nothing more than appendages of their husbands. This antiquated idea turns off certain young women to religion.

The emancipation of young Orthodox women is even more far-reaching than that of the men. There have always been Orthodox men in the professional world, but not until now have Orthodox women managed to combine a religious home life with an active secular career. This ability to balance all roles of the Jewish woman—mother, wife, and career woman—makes religious life fulfilling.

Karen Lehmann Eisner
Manhattan

INTELLIGENCER

BY JEANIE KASINDORF

DAVID DECLINES BOOK RITES...BARNEYS TRIES AGAIN...TICKLISH SITUATION AT *TIMES*

CITY PLANS FOR SCOFFLAW BUILDERS

The City Planning Commission is trying to find a way to deal with developers who ignore zoning regulations—but critics say the proposed solution will only encourage builders to keep breaking the law.

The commission is considering twenty cases in which builders illegally developed their sites and then asked it to approve what they had done. The commissioners asked their lawyers to suggest a policy for such cases.

"We recommended that any application that came in be disapproved, with very rare exceptions," says Carol Rosenthal. "But the board asked us to try another approach that would establish specific guidelines for dealing with nonconforming buildings. Certain types of illegal uses would be automatically disapproved. With other types, we'd figure out ways to mitigate any damage. If a developer has done something to decrease open space, then we'd find a way to make up for that."

Planning Commission watchdog Sally Goodgold, who is president of the City Club, says such a policy could "codify something that should be illegal. If that happens, a developer will know he can build an extra floor and figure out a way to pay for it later."

REDESIGN IN STORE AT NEW BARNEYS

Barneys' Gene Pressman, who spent $25 million on his new Women's Store, which opened in September, is already planning to redesign part of it. Pressman has hired architect Jim Harb, who designed the Gear shops in Manhattan and the Coach Store at the South Street Seaport, to create a new look for the Co/op, the store-within-a-store that sells moderately priced contemporary clothes. The move has prompted speculation that Pressman is responding to criticism that there is not enough emphasis in the new store on moderately priced merchandise.

The Co/op, which occupies 8,000 square feet in the 70,000-square-foot store, will close this month to allow Harb to go to work. Pressman and Harb were both on vacation and unavailable to talk about the redesign. Barneys spokeswoman Mallory Andrews said, "The Co/op is somewhat compartmentalized now. They're going to try to make it more open."

COLLEEN DEWHURST

TIMES CRITIC TO COVER GELB PLAY?

New York *Times*-watchers are wondering whom the paper will assign to review Barbara Gelb's new play, *My Gene*, which opens at the Public Theater on January 29. The one-woman play, written by the wife of *Times* managing editor and longtime culture czar Arthur Gelb, stars Colleen Dewhurst as Eugene O'Neill's last wife, Carlotta Monterey.

The word at the Public is that the *Times* will hire a free-lance critic to handle this particular hot potato. A spokesman for the theater said Barbara Gelb doesn't know what the *Times* will do. Arthur Gelb said culture editor Bill Honan will make the decision. Honan said, "I never discuss what's going to be in tomorrow's paper."

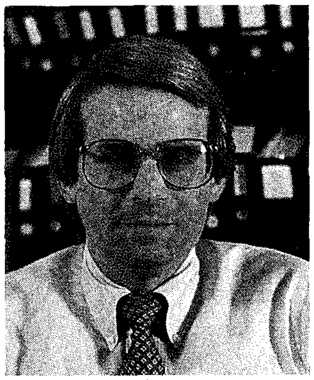
STOCKMAN WON'T PITCH PAPERBACK

David Stockman is refusing to help Avon Books promote the new paperback version of his book, *The Triumph of Politics*. Stockman, who couldn't be reached for comment, sold the book to Harper & Row for an estimated $2.5 million. Avon spokeswoman Fern Edison wouldn't say what the publishing house paid for the paperback rights but said it was "disappointed" that Stockman wouldn't make appearances for the book. "Stockman did lots of publicity for Harper & Row," she says, "but now he's firmly in place at Salomon Brothers and I guess he wants to keep a lower profile."

USA TODAY'S REPORTER RAID

USA Today is starting a round of budget-trimming measures that staffers say is an attempt to make good on Gannett chairman Allen Neuharth's promise to put the paper into the black by the end of 1987. The paper is cutting back on free-lance writers and photographers, and Gannett has asked reporters from its local papers to cover more *USA Today* stories. "Some local editors are complaining," says a *USA Today* source. "But editors here say they can make the reporters do it."

A *USA Today* spokeswoman confirmed the moves, saying they're "an effort to better share resources among all Gannett properties."



DAVID STOCKMAN

ASSISTANT EDITOR: PEG TYRE

Photographs: top, Martha Swope; bottom, Kenneth Garrett/Woodfin Camp.

Cityside/Gael Greene

OLD FRIENDS

Citymeals' New Goal

THERE IS A FRAMED POEM ON THE WALL, and a life-size oil painting of Rosea Lee in her costume for *La Traviata.* "God is my breath," the poem begins. But Rosea Lee's breaths are shallow and muscled by exertion. She has emphysema and is almost entirely blind. A friend used to walk with her each noon to the Encore Luncheon Club at St. Malachy's Church, where about 170 seniors gather for lunch. The subterranean club is cheerful. Often there is a whippet-thin former vaudevillian at the piano. Many of the elderly here flirted with show-business fame, or so they say. Most of them are women. The stewed chicken or pot roast they share is more than mere nutrition. It's a social interlude, a chance to trade gossip, memories, complaints. But for Rosea Lee, feeling the way with her cane, working for each breath, it was finally too hard.

She is 88 today, she announces. Even the woman who delivers lunch each day to Lee's neat and modest apartment, in a senior-citizens' enclave, is surprised. She fluffs Lee's hair for a photo session and in minutes is gone, rushing off to make deliveries from her two zippered carryalls, one for hot, one for cold—not even meals-on-wheels, but meals-on-heels. "I did go home a few years ago to North Carolina, to this very small town," Lee says. "I thought I would die of loneliness. People didn't speak my language. When you live in New York for 61 years, that's your life."

WARMING TREND: *A Citymeals-on-Wheels Saturday dinner.*

Rosea Lee is one of the 8,600 homebound elderly in the city fed one hot meal each weekday by the city's Meals-on-Wheels program. Local volunteer agencies prepare these simple, nutritionally balanced meals—in churches, synagogues, settlement houses, ethnic institutions—under contract to the New York City Department for the Aging. Most are delivered in vans or on foot by volunteers. For some of the most frail, ailing, helpless New Yorkers, this is the only meal of the day, and since there isn't enough government money for weekend or holiday meals, an extra slice of bread or piece of fruit is often squirreled away.

Viewing the world beyond foie gras has never been comforting. There have always been too many hungry. But in other decades, they seemed farther away. Now they are sifting through garbage cans below my window, lining up outside soup kitchens, dragging slowly through the supermarket counting out pennies for cat food and tea bags.

A newspaper headline—MEALS-ON-WHEELS SCRIMPS TO FEED AGED—woke me one morning in 1981. James Beard and other food-world professionals had been touched by the story, too. "We must find some way to feed these people on weekends," Jim said. What innocents we were. In a few days, we raised $30,000, enough to bring a Christmas meal to 6,000 elderly neighbors who would have gone hungry on that four-day weekend. We felt good, warmed, moved by the magic of touching these unseen neighbors—twelve of them on my own block.

That was the beginning of Citymeals-on-Wheels. We had what seemed a most modest, focused, attainable goal—to raise money to bring those weekend and holiday meals to elderly neighbors for whom there are no more family reunions, no delicious holiday excess. By piggybacking our extra meals and emergency food packages onto the city's existing delivery system, we've been able to keep costs low. Frustrated by fund cutbacks even as New York's population grows older—the number of people over 85 has increased 37 percent in the last decade—the city's commissioner for the aging, Janet Sainer, took us seriously before we knew how serious we were. Her staff does double duty to make our campaign work on a shoestring. Our executive director, Marcia Stein, oversees seven programs for the elderly as well as Citymeals, often in her free time. Every dollar of the $2.3 million raised last year goes directly to cook and deliver meals (we have a small separate fund to cover about $100,000 in administrative expenses).

So far, we've been able to bring meals to the elderly only on Saturdays, but this year, the Friends of Citymeals has vowed to raise the extra $1 million needed to deliver Sunday meals. It could be so easy. If every New Yorker who has enough to eat gave $25 to Citymeals each year, no wispy little blind or arthritic 80-year-old would be forced to save a little something from Saturday lunch for Sunday.

From the beginning, most of the Citymeals money was raised in restaurant-related events. The great restaurants gave grand dinners for six, and we sold them to corporations for $2,000 each. French, Italian, American, and Chinese restaurateurs had existed in isolated worlds. Now they join together—offering benefits and unique auction items or welcoming the elderly as guests at special holiday lunches. Restaurants like Jams, Bud's, Batons, and Le Chantilly gave us their opening nights for fund-raising, and others gave fancy galas—the Maurice, Tucano, Le Perigord, the Gotham, Greene Street, Tavern on the Green, Primavera, Sylvia's, Sammy's Roumanian, Arizona 206, the Soho Kitchen and Bar, the Hard Rock Cafe, Prunelle, La Recolte, Lello, the Water Club, Tuesday's, the Pierre, Nippon, Lavin's, Shun Lee West, La Réserve, America, Canastel's. Restaurant Associates closed its entire American Festival garden complex in Rockefeller Center for the American Chefs' Tribute to James Beard—two years in a row. The great chefs of France give us tempting cuisinary adventures that go for awesome prices at our annual dinner-auction.

The irony that our own fierce obsession with food and the good life finances such modest lunches for people whose lives are so stark never ceases to trouble many of us. Loving to cook and loving to

Photograph by John S. Abbott.

eat does not mean you cannot also love caring for some invisible, unknown neighbor. Knowing that the $350,000 raised at a dinner-auction will deliver 87,500 meals to the elderly makes the evening doubly pleasing. Five years ago, there was no food at all on weekends. Now there are Saturday and holiday lunches. Soon, we promise, there will be a meal for everyone on Sunday.

Each year, public awareness grows and thousands of small donations arrive by mail. Each year, corporate involvement grows, too. This year's campaign began with Restaurant Week, sponsored by Seagram, Loews, Sugar Foods Corporation, and American Express. For every ace scored in the Virginia Slims tournament, Philip Morris added $500 to our funds. Many of our printing needs are donated by Penthouse Omni.

Just last week, one of the ad world's hottest directors, Bob Giraldi, working with advertising-agency chief John Emmerling, gathered 60 technicians, most of them working without pay, to film an appeal starring board member Joel Grey. When waiters and even dishwashers volunteer to give us their day off to work one of our fund-raisers, it seems clear that we have inspired a warming, small-town, family feeling in this giant city.

People ask how they can help.

We need fund-raisers—people who can organize an office party and get companies to match employee contributions.

We need people who have rich relatives with foundations.

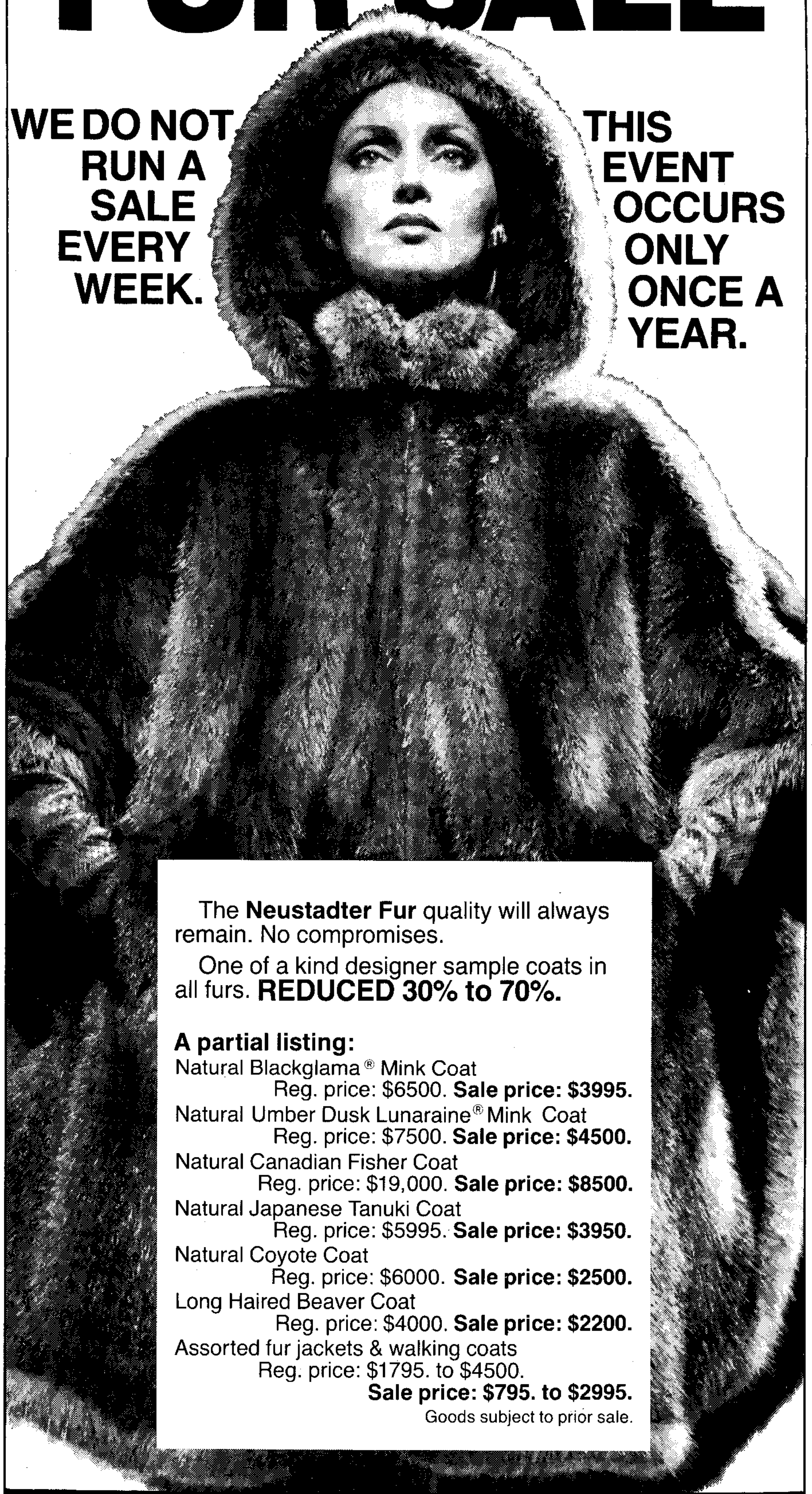
We need a giant wholesale food distributor or supermarket chain to donate modest nonperishables for our emergency food packages, which we deliver twice a year.

For $504, you can "adopt" an elderly neighbor, providing all weekend and holiday meals for a year. (To buy Sunday meals for one shut-in for a year costs $247.)

Are you a florist, in the party rental business, or in public relations? You can help. We need journalists to tell our story. We need creative ideas that you can implement. Get your dieting friends to send us $10 for every pound they lose. Help teenagers do a cake sale or a sock hop for Citymeals.

New Yorkers who want to become personally involved—visiting the elderly or delivering meals, running errands or reading to a shut-in—should call the nearest senior center to volunteer. Your neighborhood church or synagogue can give you information on local programs that serve the aging, too.

If you want to help, please write to me care of *New York*, or write to Citymeals, 280 Broadway, New York, New York 10007. ▬



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Reg. price: $19,000. **Sale price: $8500.**
Natural Japanese Tanuki Coat
Reg. price: $5995. **Sale price: $3950.**
Natural Coyote Coat
Reg. price: $6000. **Sale price: $2500.**
Long Haired Beaver Coat
Reg. price: $4000. **Sale price: $2200.**
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MAKE-OVER AT REVLON

The New Drive

WHICH BRAND NAMES HAVE THE GREATest recognition worldwide? Coca-Cola, of course, but right up there among the leaders is Revlon. Over the past decade, however, the cosmetic giant that has added luster to millions of lips, eyes, cheeks, and nails has lost some of its own. Now new chairman Ronald Perelman and a team of cosmetics executives are trying a make-over of the 55-year-old company.

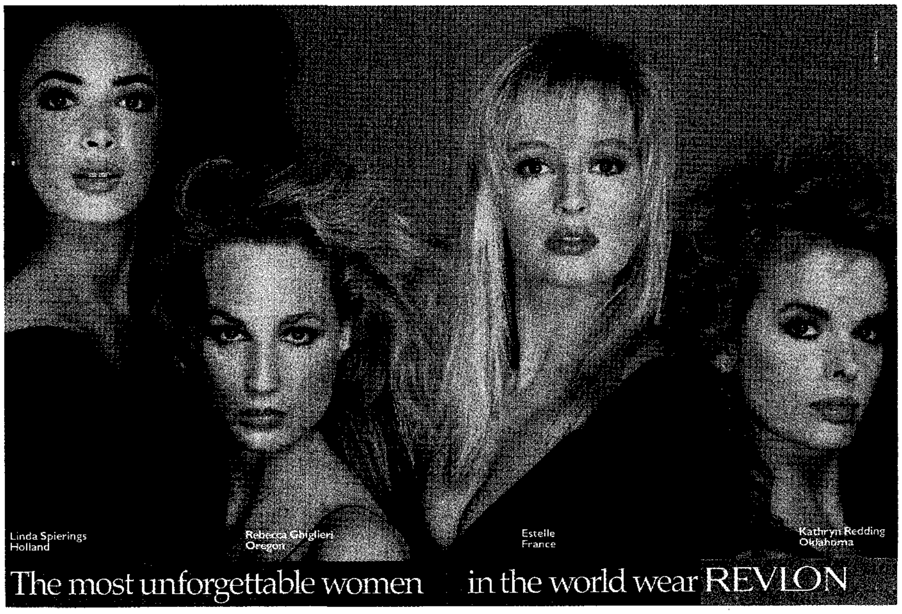
Revlon has developed an array of new products, some of them real innovations, and added others to its lineup through the recent acquisition of Max Factor, Almay, and Halston. It has improved its marketing with distinctive new advertising, merchandising, and point-of-purchase displays. And Revlon has begun to woo retailers it once gave a frosty shoulder to. "We had grown arrogant and heavy-handed, a bit intoxicated with our own perfume," says Sol Levine, a 40-year Revlon veteran. Levine, recently named president of the company, and Lawrence Wechsler, president of the Revlon Beauty Group–U.S., are leading the revival.

Perelman waged a long, complex, and bitter $1.8-billion takeover battle for Revlon, financed in part with assets from Pantry Pride, the Florida supermarket chain owned by his MacAndrews & Forbes investment company. He won the battle in November 1985. With that, former chairman Michel Bergerac departed under one of the most golden parachutes in corporate history: a $36-million package. Perelman then sold off nearly $1.4 billion of Revlon's non-cosmetics business, leaving the company with its famous beauty-care division, its less famous vision-care operation, and a chain of clinical labs.

But streamlining could not make up for a lack of well-executed creative ideas. Although Revlon sold more makeup, fragrances, and beauty aids through retailers than any other company in the last five years, cosmetics sales were flat and operating profits shrank. Revlon's share in color cosmetics sold through drugstores, supermarkets, and mass merchandisers has tumbled from more than 30 percent in 1981 to around 20 percent now, says Allan Mottus, a beauty-industry consultant. Worse, the company failed to introduce anything to rival its smash hits of a dozen years ago, Charlie and Jontue, still among the world's top-selling scents.

Of course, the entire cosmetics industry suffered after the scorching 1970s, when hordes of women entering the work force suddenly needed and could afford new cosmetics. But Revlon's problems were especially severe. Its image tended to be middle-of-the-road at a time when the only growth was in low-cost or prestige lines. And under Bergerac's leadership, the firm focused more on health care than on cosmetics. During Bergerac's decade, Revlon bought eleven health-care concerns, which together accounted for more than 60 percent of the company's operating profits by 1984, one year before Perelman began stripping away these divisions.

"During Bergerac's reign, new-product launches were put on back burners," says John Ledes, editor and publisher of the trade magazine *Beauty Fashion.* "The few things the company did come up with were disoriented. That they did so well spoke for the cosmetic leadership of the company," he says. "Bergerac made an accounting statement out of a creative force."



PRETTY IN INK: *Revlon's print ads show the many faces of beauty.*

"Revlon just didn't take the kind of tender loving care necessary to be in the beauty business," Levine says. "We coasted, and because we had done well for five of the past ten years, it induced a casualness and let us believe Revlon could roll on forever. By trying to be all things to all people and focusing on our Marcella Borghese and Ultima II line one day, Bill Blass another, and Charlie, Jontue, and Scoundrel fragrances a third, we lost our pizzazz. Now we're beginning to market our assets."

The greatest of these is the Revlon name. Launched in a West Side loft in 1932 with a $300 stake by the legendary Charles Revson, his brother Joseph, and their friend Charles Lachman (the *l* in Revlon), the firm has grown into one of the largest cosmetics companies in the world. It now sells more than $1 billion worth of cosmetics a year.

Much of the power of the name came from the success of certain products, and Revlon is determined to revive that power by creating new blockbusters. "We'll have 40 percent more new-product introductions by May than we've had before," says Wechsler. "I'm not just talking new shades and line extensions, but major product renovations." One of the more inventive plans is for a Care for Kids line, which will include mousse shampoos for babies and children (good-bye, drips and tears) and a collection of pint-size implements—tiny nail clippers, scissors, and nail files. For adults, the company has come up with Liquid Nail Wrap, with calcium bonding (rather than acrylic or nylon) to prevent nails from splitting or peeling, and Instant NailColor, a single-application polish that "speaks to a whole new segment of the market, women in a hurry," says Wechsler.

But not all innovations create sales sensations, as Chesebrough-Pond's Aziza found out last year when it introduced a nail-color touch-up pencil. The new product had novelty appeal, but women soon returned to the half-ounce bottle of liquid polish they have used for decades, says Darrell Williams, cosmetics buyer for F. W. Woolworth Company.

Among other new Revlon products are Ultima II's ProCollagen Anti-Aging Firming Foundation and sun-care lotions that are supposed to rehydrate and repair layers of the skin. There are also Princess Marcella Borghese "aromatic treatments," including Vapore di Vita, which serves as a tonic when applied to one's temples. A new line of Bill Blass potpourris, soaps, sachets, and candles has been added, along with a line of Michael Jackson fragrances for Max Factor.

For Flex's new sculpting and styling gels, Revlon is introducing a vacuum-pump bottle that replaces unwieldy, hard-to-store tubes. While pump dispensers now account for 25 percent of all toothpaste sales, the technology had never been adapted to hair gels, according to Revlon; the company claims to have improved on the design of existing pumps, which leave as much as 20 percent of the product in the container. The Flex gels help hold hair in place for scrunched curls or New Wave spikes. A new Flex sun-and-sport gel, also in the pump bottle, offers sunscreen protection for the hair.

It is not just the product launches that distinguish the new Revlon from the old, but also the company's systematic approach to building its lines. "Before, we developed products to put out fires, to catch up with competition, or if we sensed a lull and thought to throw a product into it," says Wechsler. "Now we're working three years ahead, building a bank, a pool of new products to draw from when we think it's most advantageous."

Advertising is one factor that will help make or break the new launches. Revlon has cut back sharply on its quarter-century relationship with marketing partner Grey Advertising and has split the bulk of its business among Hill, Holliday, Connors, Cosmopulos; its own in-house Creative Workshop; and Bozell, Jacobs, Kenyon & Eckhardt, a subsidiary of Lorimar-Telepictures, run by Perelman's friend Merv Adelson. Grey remains the agency for the Flex line and Jontue. "After more than twenty years on the same products, it's easy for a creative team to shoot its bolt. Then what do you do for an encore?" asks Levine, who claims he and Wechsler—not Perelman—initiated the switch to spur creativity. "We moved accounts because we felt we needed a constant flow of creative ideas."

Perelman himself came up with the idea of hiring photographer Richard Avedon to search the world for "unforgettable faces" as part of Revlon's new print campaign. Each ad features four different models, including some of the world's most famous: Paulina Porizkova, Iman, Jerry Hall, and Kim Alexis. The group portraits are meant to "show the different standards of beauty in today's world, to mark a fresh perspective on beauty, and to illustrate the variety of female splendor that abounds," says Arthur Cohen, executive vice-president, director of advertising. "One single face can no longer represent beauty; we need an expanded image. That redefinition of what epitomizes ideal beauty is the story we're telling in our 'The most unforgettable women in the world wear Revlon' campaign."

Revlon has also fashioned new advertisements for Jontue (though still relying on gauzy focus, a horse, and a woman's romantic fantasies) and Ciara (instead of showing Lauren Hutton dancing, these ads depict a lovers' quarrel in which the man is brought back to his senses by a whiff of his beloved's scent). For Charlie, the company has commissioned a 30-second spot with twelve vignettes of naturally beautiful women of all ages who seem to embody the "attitude" of the fragrance.

The reviews for the "unforgettable faces" are mixed. Diana Temple, an analyst at Salomon Brothers, likes the emphasis on individuality, and thinks that "many women will respond to Revlon's new contemporary image." Consultant Mottus is less enthusiastic: "I have no clue as to what Revlon is up to, what the ad means. It carries no cohesive message," he says. "From an advertising point of view, I'd say the company is not clicking yet and is still in limbo. Fortunately for it, with few exceptions, the whole industry is out to lunch—and Revlon has enough momentum and mass to assure its position with retailers. It's critical to get a message to consumers, to reawaken them as to what Revlon is all about."

To accelerate that process, the company has redesigned its most important pieces of real estate, the eighteen inches of counter between every Revlon salesperson and the customer. Revlon is planning to replace the display modules in many stores with gleaming black-and-gold constructions that will allow the beauty adviser to walk around the counter easily and help clients with their makeup. The new design will include massive pop-up lipsticks to promote the season's colors. The company has also started a partners-in-progress program with its retailers to mend fences and encourage stores to order more Revlon products.

Will they? Most likely. But whether the new advertising will seduce American women into buying a product that falls somewhere between prestige and budget is anyone's guess. Revlon's plans look promising, but they'll have to be more than skin-deep to accomplish Perelman's goals. ■

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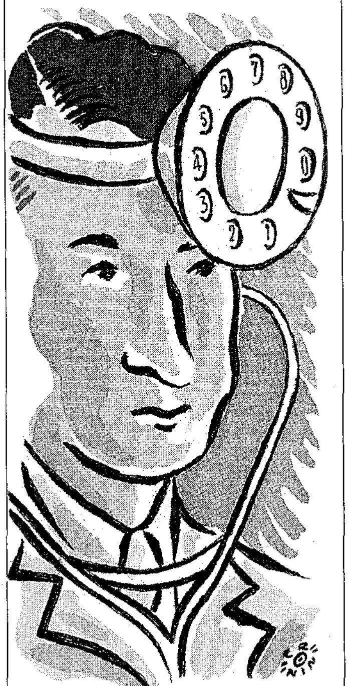
FAST TRACK

RX

Finding Dr. Right

"FINDING A DOCTOR IN NEW York is like finding your way through a maze," says Dennis Crimi, vice-president for marketing at St. Luke's–Roosevelt Hospital Center. "People can't always find the specialist they need on their own." So Crimi and his colleagues developed the New York Doctor Line, a free referral service that provides access to more than 500 board-certified Manhattan physicians associated with St. Luke's–Roosevelt. With city hospitals competing for patients, several have opened referral services, but none, says St. Luke's, has the computerized sophistication of the Doctor Line.



The Line's computer helps a patient find the appropriate doctor by matching up to 80 variables, including language, location, specialty, office hours, insurance accepted, and fees. A Hispanic man on the Upper West Side suffers from lower-back pain; the computer matches him with a Spanish-speaking specialist in his neighborhood.

"I get a lot of calls from friends looking for doctors who specialize in this or that," says Dr. Scott Ratner, a St. Luke's cardiologist. "Now I just tell them to call the Line."

The Doctor Line (876-5432) is open weekdays from 9 A.M. to 5 P.M.

MELISSA MORGAN

BRIEF LIVES

'SHAKE DOWN' ARTIST

"I'M NOT AN OVERNIGHT SENSATION," says Gregory Abbott, a former doctoral candidate and record-company president whose first hit, "Shake You Down," recently reached No. 4 on *Billboard*'s pop chart. "This is not a stroke of luck. I've spent eight years mapping a strategy to make viable commercial music."

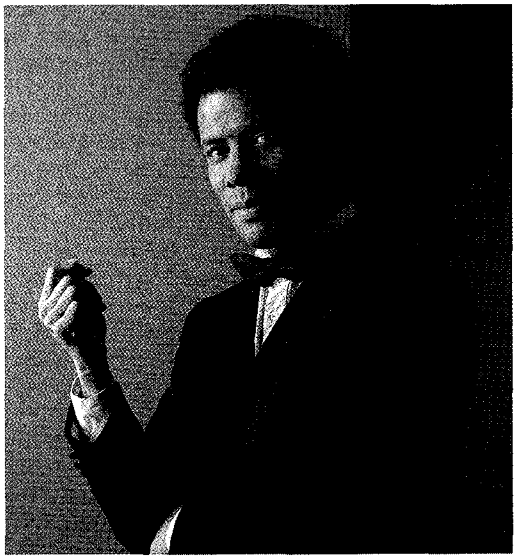
This singer-composer-producer has a sound strategy—"Shake You Down" is irresistible, Marvin Gaye–style pop. All over the city, decorous women in grocery checkout lines are singing Abbott's dumb, unforgettable lyrics ("Roses are red / Violets are blue / I'm gonna rock this *world* for you"); burly men at the gym are shimmying to his slinky guitar intro.

With male-model features, a poster-perfect smile, and a thatch of Michael Jackson curls, Abbott knows how to build an image. And discussing his career, he sounds more like manager than artist: "This is a very tough business," he says, a nervous tic shattering his studied gaze. "I try to cover all the bases."

Born to Venezuelan and Antiguan parents, Abbott grew up in Harlem (his cousin is actress Diahnne Abbott) but escaped the neighborhood perils by attending parochial schools. His musical education: piano lessons and a few years in the St. Patrick's boys choir ("Then my voice changed, and just like Menudo, they threw me out"). Academic success at Boston University led to doctoral work at Berkeley; he studied the modern novel but learned more in music studios watching records get made. The dissertation derailed, and Abbott took a research job on Wall Street. There he met investors who bankrolled a small pop label. Then Abbott decided to get his own act together.

His uncle, a former MCA vice-president, "taught me about the marketplace, and I studied the radio to find out what worked." Abbott sent record companies polished, 24-track demos. "That changed the complexion of the deal," he says. "A company sees a finished product—they aren't taking a chance."

On his way to shoot a video for his follow-up single, Abbott is bursting with plans for Gregory Abbott posters, Gregory Abbott dolls, a line of Gregory Abbott clothing. He'll soon be on TV, and he's taking acting lessons. "I'm still learning," he says. "That comes with success. And after success comes fame." PEG TYRE



Singer Gregory Abbott: "I cover all the bases."

Photograph by Mark Seliger. Illustrations: top, Guy Billout; left, Brian Cronin.

CHOW

This Year's Remodels

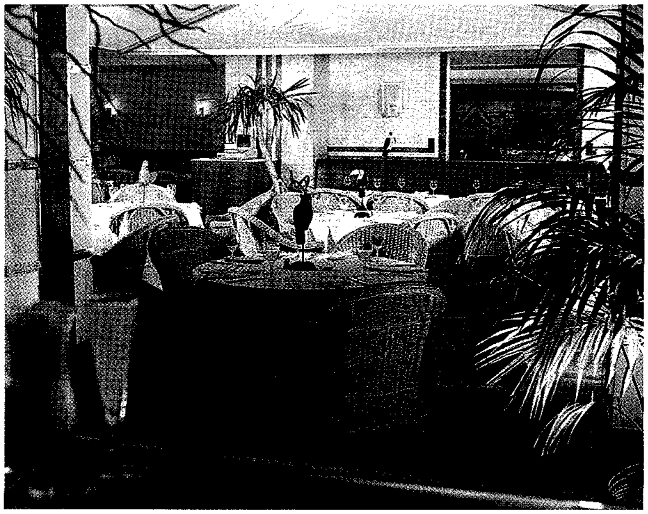
IN A YEAR OF RESTAURANT reincarnation, more than twenty New York hot spots were renovated, renamed, and reborn in 1986. With success fleeting and diners fickle, it seemed that every place in town felt the need for plastic surgery.

From Ancora to Yellowfingers, they went under the hammer—even such venerable institutions as Lutèce, Le Chantilly, and Restaurant Raphael emerged with face-lifts to warm their Gallic demeanors.

Last week, David Keh's Safari Grill unveiled a spiced-up, *haute*-safari menu and décor. Yellowfingers di Nuovo, Petaluma, and Casino Pascal have all taken on stronger Italian accents. But most reborn restaurants underwent complete personality changes.

The maxim for 1986—When in doubt, go French—followed 1985's trend toward splashy, big-ticket ventures (Aurora, Harry Cipriani, Maxim's, and Bud's). The current cycle began, of course, with the restaurant madness of 1984, which spawned California cuisine and cavernous food barns—Jams, America, and Positano.

Chef Jonathan Waxman and partner Melvyn Master kicked off the 1986 French revival with Hulot's, née Elizabeth's ("Fast Track," May 19, 1986). Now cookie king David Liederman's Chez Louis (formerly Manhattan Market) is leading a pack that also includes Le Festival (Café Lavandou), Brasserie Bijou (Rúelles), Man Ray (L'Express), and Provence (Gordon's). American restaurants under the French influence include the born-again Q.V. (once Quo Vadis), Robert Pritsker's Brive (Dodin-Bouffant), Leslie Revsin's Argenteuil (Café Argenteuil), and Sign of the Dove, once Italian yellow and now American peach.


The spiced-up Safari Grill.

Ciaobella, a hip new Italian place, rose from the ashes of Cibo, on Third Avenue at 75th Street. Ancora, a West Side Italian place, bucked all trends by becoming Las Delicias de Rosa Mexicano. Michael Tong gave part of Shun Lee a chessboard look and a street-food menu and called it Shun Lee Cafe.

In the new year, redesigns continue for three New York institutions. Chef Anne Rosenzweig says "21" will close January 17 and reopen in late March with an "even more elegant" look. Joe Baum expects to inaugurate the new Rainbow Room next fall, but the room will not lose its Art Deco splendor. Nor will Sardi's abandon its men's-club feel when *its* renovation is completed, in mid-March.

Downtown, the Fifth Avenue Grill remains shuttered until owner Richard Lavin decides what to do with it. But the Ark restaurants' ever-inventive Michael Weinstein had no problem gutting Betty Brown's Broadway Diner to launch a LoBro surfin' safari called Big Kahuna. A restaurant with a real beach in its dining room should create waves—even in New York. JANE FREIMAN

TRUE TALE

SHUT UP AND DANCE

AN AVANT-GARDE DANCE troupe was collaborating with a well-known minimalist composer at the Brooklyn Academy of Music.

The musicians, out of boredom or inattention or both, cut short the number of repetitions of a musical phrase, stranding the hapless dancers in mid-step.

"What do we do?" a tall woman dancer hissed at a male duo leaping toward her from stage left.

"Exit! Exit!" one of them hissed back.

"No, keep going," said the other, steering his partner away from the safety of the wings. "Just don't listen to the musicians."

"Where *are* we?" said the woman the next time they passed.

"I don't know!" said the panicky one.

"We're where *we* are, not where *they* are," the calmer one explained.

"Oh," said the woman.

Throughout the debate, they continued to perform the piece more or less as choreographed, desperately hanging on to one another's counts, losing or gaining beats while the musicians forged ahead on their own. The dancers kept going until the relentlessly repetitive score offered a significant change and everything fell back into place.

The fashionable audience, of course, never noticed a thing. RAISSA LERNER

OVERHEARD

TWO BOY SCOUTS LEAVING ST. Patrick's Cathedral:

"I'm not a Catholic. I just believe in God per se."

"Who's Percy?"

ROSYRIE SCHULMAN

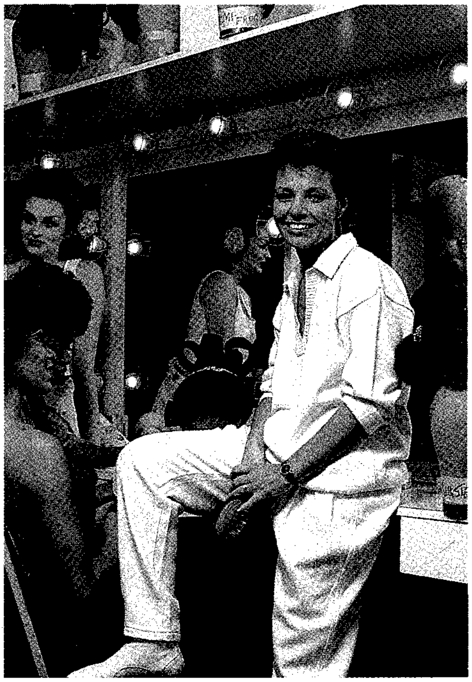
Photograph by Mark Jenkinson. Illustration by Karen Barbour.

BACKSTAGE

BIG WIG

SITTING IN THE "Hair Room" backstage at *Sweet Charity*, Phyllis Della Illien is surrounded by the 82 wigs she designed for the show—big, trashy beehives; delicate ribbons of hair; hippie wigs; Afro wigs. She runs her fingers through the three-foot fall that Dana Moore swings between the other dancers in the Bob Fosse revival, and talks about hair and the stars.

"Hairstylists are the last people the stars see before they walk onstage," says Della with a smile. "You'd be surprised at who I've almost had to *push* out there."



Hair by Della.

Della, 39, won't say who—she values the trust her Broadway "family" has placed in her, through hundreds of wig jobs for such shows as *Leader of the Pack* and *Jerry's Girls*. A wig can cost up to $2,000. But Della is proudest of the personal ties she has developed. "I flatter the wearer," she says, "and I'm Italian, and maternal, so I take care of them, too."

Debbie Reynolds, Lily Tomlin, and Lena Horne are offstage clients and longtime friends—the wealth of a life in the theater. "Debbie screened my dates when I was still a kid," says Della. "Sylvia Syms sang at my wedding; Lily made our wedding toast; Chita Rivera is helping me house-hunt. People don't realize that when you work on Broadway you have to sacrifice your personal life—these people brought me up."

Della found her calling at seven, growing up on the Lower East Side. "I'd sit up and watch movies," she says, "fascinated by how the leading ladies changed their look from film to film with new 'dos. I always waited for the credits, and always saw 'Hair by Sydney Guilaroff.' *He* was the star to me, not those ladies." After beauty school, seven years in salons, and a desperation move into advertising, Della finally got her first show.

"Debbie Reynolds was doing *Irene*. A friend said I *had* to try out one last time, so I arrived in my advertising clothes, and Debbie said, 'Do you comb as cute as you look?' Suddenly I was in California."

Staying with Reynolds in her Beverly Hills mansion, Della saw movie stars lounging in the living room. "One night a *real* gentleman was sitting there, and it turned out to be Sydney Guilaroff. Well! I stayed up till five in the morning picking his brain. And he told me, '*They* are the stars. Never forget that.' "

Della toured with shows for ten years, designing the hairstyles and dressing hair each night. These days, she only designs: researching a period, drawing hair on the costume designer's sketches, ordering the wigs. She's done work for television, but the theater—and its stars—are her priority. "They want feedback, and we're *it*. They look in the mirror and say, 'Tell me, tell me—how do I look?' " JENNIFER ROBERTS

PRICES

HERE'S WHAT IT COSTS TO get organized this year:

☐ Leather-bound Filofax Organizational System, at Reader's (45 University Place), $160.

☐ Engraved, calf-leather desk diary, at Hermès of Paris (11 East 57th Street), $355.

☐ *Workings*, the Museum of Modern Art calendar (11 West 53rd Street), $10.

☐ *The New Yorker* desk diary (25 West 43rd Street), $15.

☐ At-A-Glance desk calendar with built-in quartz alarm, at Spartan Stationers (800 Second Avenue), $49.95.

DICTIONARY

Heard on the Street

IN THE PAST FEW MONTHS, some new street phrases have begun to enjoy wider usage. "You be *illin'* " (you're crazy or stupid) has, for example, spread far beyond the rap-music circles where it was coined last year.

Here are some even newer words, heard on the streets and even on the Street:

☐ When a friend referred to two young professionals as "a couple of *dinks*," it was a bit surprising, since he'd always seemed to like the pair. "I do like them," he said, "but they're dinks: Double Income, No Kids."

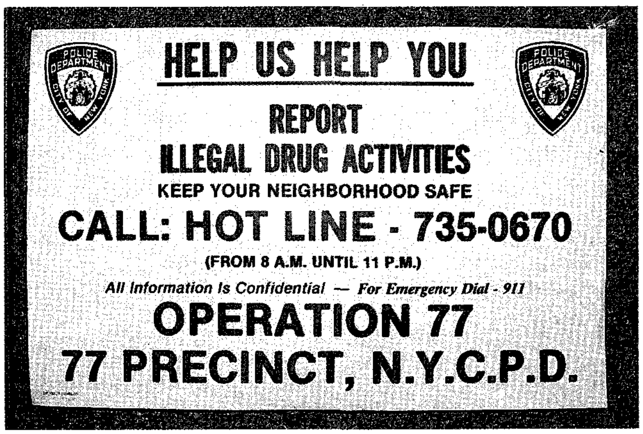
☐ "Height" refers no longer just to feet and inches but also to quality, as in "The gloves I got for Christmas are *height*" (the best). Possible etymology: the height of fashion.

☐ "Clockin'," meaning "wasting my time," is not to be confused with the old "clocked" ("hit"). Usage: "Why're you *clockin'* me? I've got people to see."

☐ "Word," formerly used as a greeting or to mean "listen" (as in "Word up, the Beastie Boys are illin' "), has taken on a new definition: "That's right."

AMY VIRSHUP

STREET SEEN



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Photographs: top, Lawrence Ivy; bottom, Erica Lansner.

RUTH RECOMMENDS

BY RUTH GILBERT

The Joyce Theater presents its "Joyce Sampler" January 6 through 18, during which eight companies appear, each with its own definition of dance. Select any date—you're bound to pick a winner!

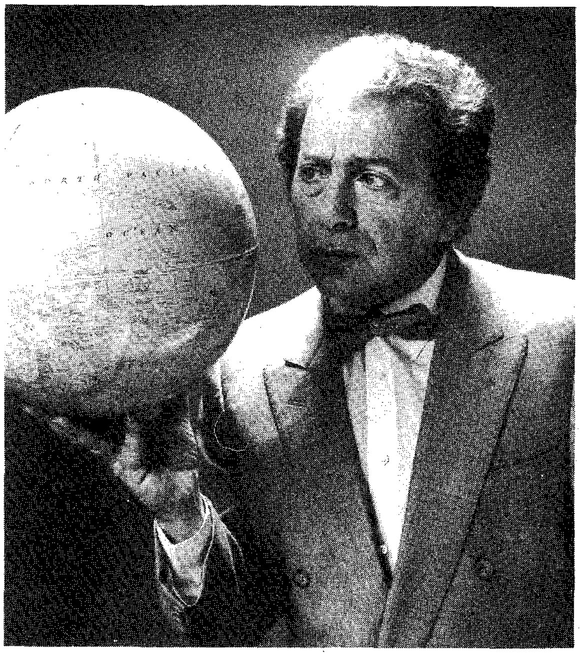
'THE SILENTS'

Above is Douglas Fairbanks, the screen artist who practically originated the phrase "devil-may-care," flashing his famous smile in The Thief of Bagdad. *See it January 9 at 9 p.m. on Channel 13.*

'A MAN FOR ALL SEASONS'

Robert Bolt's play, at the Roundabout Theatre, deals with Thomas More's refusal to betray his conscience in the matter of Henry VIII's divorce from Catherine.

Philip Bosco (left) plays the great statesman, and J. Kenneth Campbell is his king.



'JACKIE MASON'S *THE WORLD ACCORDING TO ME!*'

Above he stands, studiously observing the world according to him. He's at the Brooks Atkinson, discussing politics, sex education, hookers, Gentiles, Jews, and other fascinating and mordant subjects.

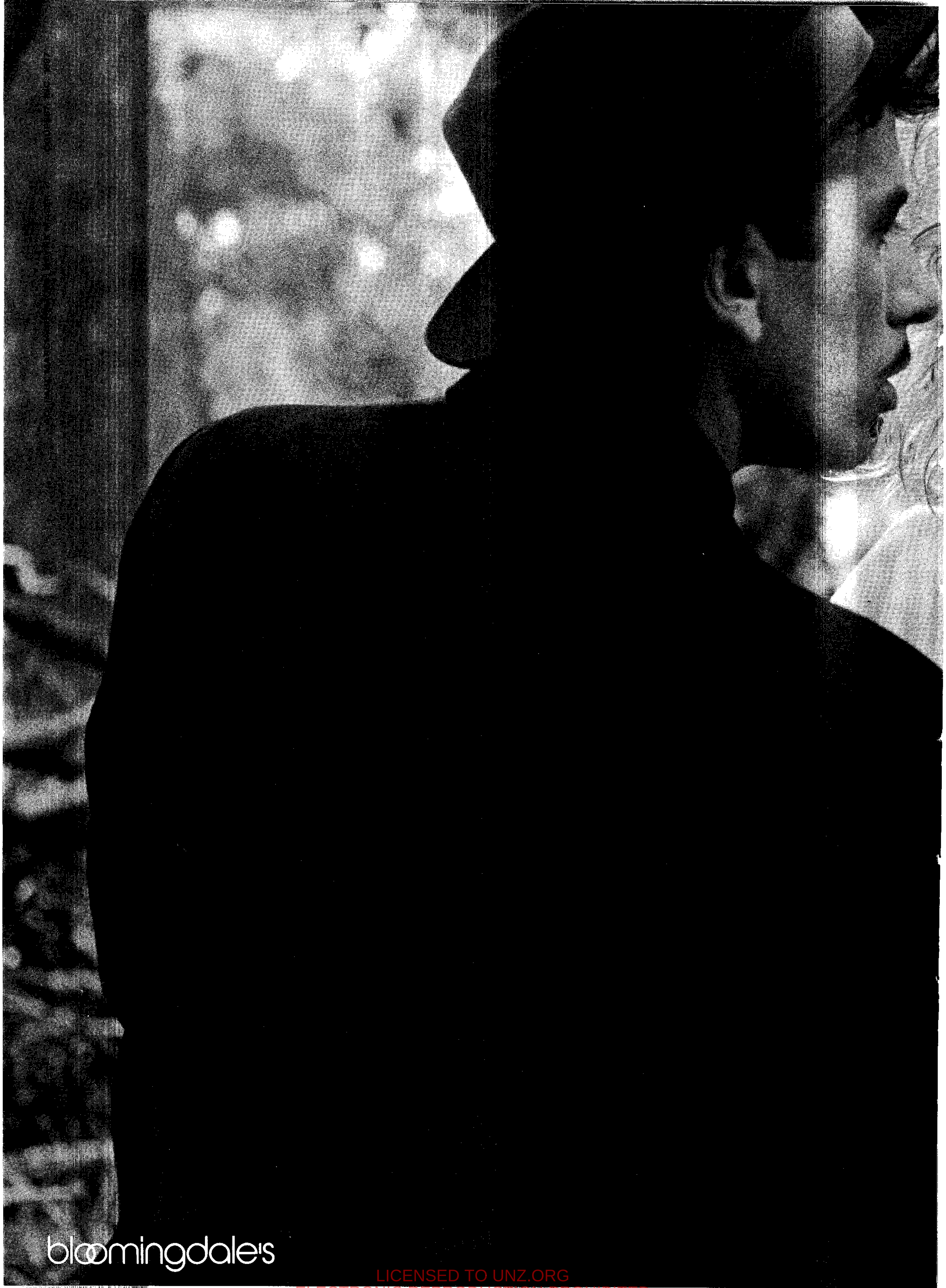
'MY SWEET LITTLE VILLAGE'

Jiri (Closely Watched Trains) *Menzel's warm-hearted film comedy opens January 9 at the 68th Street Playhouse. Janos Ban (left) and Marian Labuda are the Laurel and Hardy–like pair above.*

'MADAMA BUTTERFLY'

Renata Scotto appears at the Metropolitan Opera House as Puccini's sorely beset heroine on January 8 and 12. A Saturday-matinee performance on January 17 will be broadcast on WQXR.

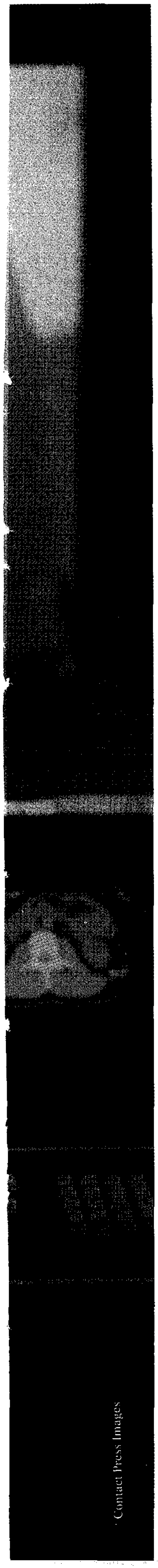
Photographs: bottom left, Martha Swope; bottom right, James Heffernan.


bloomingdale's

GUESS
U.S.A.
Georges Marciano

"This is a new disease," Dr. Donna Mildvan thought when she treated a patient in 1981. "Something's going on." Opposite page: Section of the swollen lymph node of a patient with AIDS-related complex.

New York

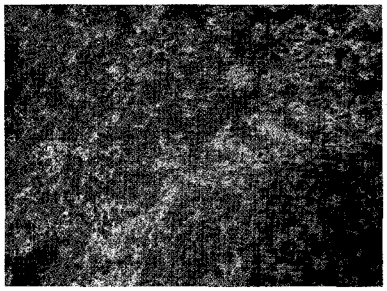


· Contact Press Images

FIGHTING AIDS

ON THE FRONT LINES AGAINST THE PLAGUE

BY JANICE HOPKINS TANNE



IT IS FIVE MINUTES TO NINE, and Dr. Donna Mildvan is waiting impatiently for an elevator at Beth Israel Medical Center to take her down from the tenth floor to the center's Monday-morning AIDS clinic. Ten blocks uptown, in his lab at Bellevue Hospital, Dr. Fred Valentine is drawing blood from an outpatient who has AIDS. Down near City Hall, in a building that looks a great deal better outside than inside, Dr. Polly Thomas, a pediatric-AIDS expert at the New York City Department of Health, has two calls on hold and a public-health adviser waiting in her cramped cubicle to talk to her; on her desk sits the draft of a manuscript on AIDS.

Three more veteran AIDS fighters—Drs. Rand Stoneburner, Sheldon Landesman, and Arye Rubinstein—are in Atlanta, discussing with experts at the Centers for Disease Control (CDC) the need to broaden the definition of AIDS.

These doctors have been battling the AIDS plague since it appeared in the city—which, they now realize, was eight years ago. They work with a sense of urgency reinforced by each new case and each inevitable death. "New York is the North American epicenter of the disaster," warns the city's health commissioner, Dr. Stephen C. Joseph. "The impact of the AIDS epidemic on our citizens, our hospitals, and our entire city will be horrific."

On this morning, other doctors in the city are laboring with the same intensity and motivation: They, too, have been fighting AIDS since it was a mysterious, unnamed malady. In his lab, Dr. Alvin E. Friedman-Kien is checking on the development of a test that may detect the AIDS virus in the blood sooner than the currently used ELISA test can spot antibodies to the virus. Dr. Warren D. Johnson Jr. has just come back from a week's research in Haiti. The dean of New York's infectious-diseases experts, Dr. Donald Armstrong, is on a site visit on behalf of the National Institutes of Health, evaluating a scientist's application for a grant to study AIDS.

Other dedicated people, such as Dr. Mathilde Krim, co-chairman of the American Foundation for AIDS Research, raise funds for education and research, or, like the devoted "buddies" of Gay Men's Health Crisis, provide support for the ill.

These doctors routinely work twelve- and fourteen-hour days. They stay in the war, although they see patient after patient die and other researchers have burned out and left. They phone one another regularly and meet often. Some gatherings are formal, such as the weekly Intercity Infectious Diseases Rounds and the Department of Health's monthly AIDS meeting. Some are informal—two or three doctors discussing a problem, a possible approach, a joint study, or a joint paper. Remarkably, they collaborate across institutional lines and share information before publication. In the battle against an epidemic, there is no time for turf fights.

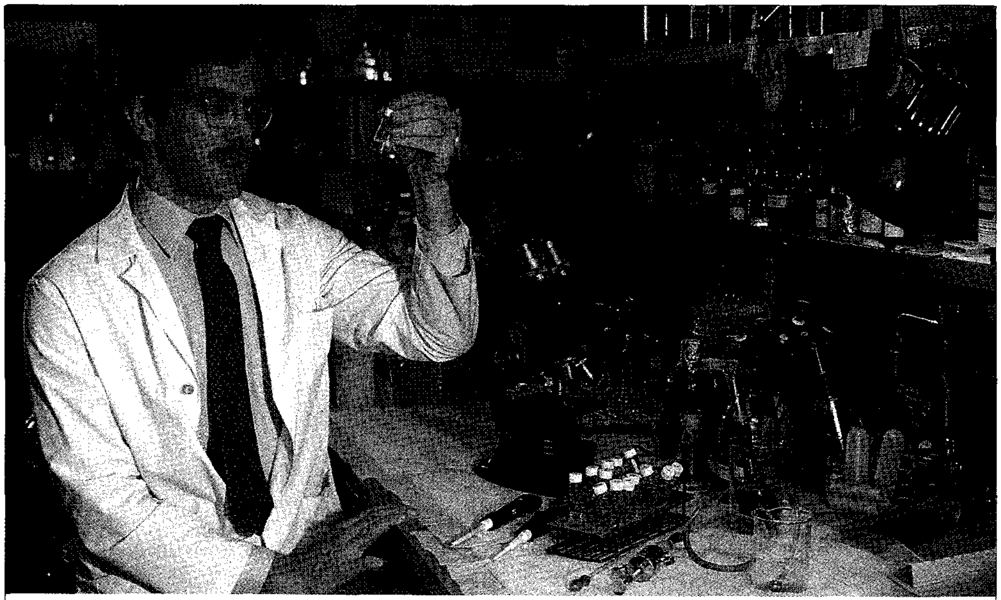
No one knows how many New Yorkers are infect-

PHOTOGRAPHED BY ALON REININGER

“HE CURLED UP INTO A BALL, STARING BLINDLY INTO THE DISTANCE. AND HE DIED.”

ed with the AIDS virus. But, based on experience with the disease so far, Dr. Joseph estimates that by 1991, 40,000 New Yorkers will have developed AIDS and 30,000 of them will have died. Another 40,000 or more will have developed AIDS-related complex (ARC), a less severe form of the disease. That 80,000 represents more than 1 percent of the city's population—and many more will have been infected with the AIDS virus. Studies suggest that 20 to 40 percent of people infected will develop AIDS within five years, and another 40 percent will develop ARC. AIDS will continue to increase in all risk groups, but a larger proportion of cases will probably occur in intravenous-drug abusers, their sex partners, and their babies.

And the situation is really grimmer than it seems, because, according to Dr. Joseph, the disease has been defined too narrowly; he believes that there are twice as many cases of AIDS and ARC as are now being counted. A broader definition would include other possible manifestations of the disease, such as endocarditis (a heart inflammation), tuberculosis, and nonspecific pneumonias, all of which are increasing among intravenous-drug abusers, as are other disorders, such as lymphomas. The Centers for Disease Control is now considering broadening the definition.



“People who fear they're infected may want to take the blood test, but testing positive poses an enormous dilemma. The person infected may end up having no sex life or suffer discrimination.”

SHELDON LANDESMAN

These frontline AIDS fighters are looking for better tests for the virus, for markers showing which infected patients will develop the disease, for information about how sex partners contract the disease and how mothers transmit it to their babies, for statistics predicting just how bad the epidemic is going to get, and for information that will determine how the virus causes immune deficiency. Most of them are also involved in patient care. Some of the treatments they have just begun using have given them a glimmer of hope.

“WE SAW OUR FIRST AIDS PATIENT IN JULY 1980. He was a 33-year-old homosexual, originally from West Germany, who had lived for the past three years in Haiti, where he'd worked as a chef,” says Dr. Donna Mildvan, chief of infectious diseases at Beth Israel Medical Center. “He came to New York after he'd gotten sick in Haiti with weight loss and uncontrollable bloody diarrhea.”

At that time, no one had heard of AIDS—acquired-immune-deficiency syndrome—and none of the clues made sense. AIDS is caused by a virus that destroys the body's immune system, leaving victims defenseless against opportunistic infections caused by ordinarily innocuous bugs (certain bacteria, parasites, viruses, fungi). The virus, previously called HTLV-III or LAV, is now called HIV—for “human immunodeficiency virus.” In the United States, it has so far affected chiefly homosexual and bisexual men, intravenous-drug users, people who have received infected transfusions or blood products, female sexual partners of infected men, and people from places—such as Africa and Haiti—where AIDS is usually transmitted by heterosexual intercourse.

In the chef's stool, Dr. Mildvan's team found amoebic parasites and other intestinal bugs that travelers often pick up in other countries. Dr. Mildvan and other New York doctors had found similar intestinal infections in many homosexual men.

“We treated him for the things we found, but he didn't get better. That was extraordinary. For the next six months, he was in and out of the hospital. We'd get him a little more stabilized, he'd go home for a while, and then he'd be back. His weight loss continued, and he had intermittent diarrhea. He developed sores around the rectum, and then he began to lose vision in one eye,” she says.

What was it? The team ran every test they could think of. They spent hours in the library looking up obscure diseases. Nothing fit.

Antibiotics work against diseases caused by bacteria, not against diseases caused by viruses. AIDS, the common cold, flu, cold sores, genital herpes, hepatitis B—all are viral diseases, and very few drugs can touch them. Some antibiotics work by holding bacteria in check until the patient's own immune defenses regain strength and take over. But what if the bug destroys the immune defenses?

These researchers did suspect that a virus might be the underlying cause of the patient's problems. But Beth Israel didn't have a virology lab. So Dr. Mildvan and Dr. Usha Mathur-Wagh took fluid from inside the patient's eye and from his rectal lesions and sent the samples to a colleague, Dr. Ilya Spigland, at Montefiore Medical Center in the Bronx, which had a clinical virology lab.

He managed to culture herpes simplex type 2 (genital herpes 2) from the rectal lesions, and cytomegalovirus (CMV) from the eye fluid six weeks later. These were extraordinary findings. Both viruses are common, but they rarely cause disease of this magnitude. In fact, CMV had never been isolated and grown from a living patient with retinitis. Sometimes CMV had been found at an autopsy of a patient whose immune system was suppressed—by leukemia, for example.

"We treated the herpes simplex 2 with vidarabine," Dr. Mildvan says, "but we had nothing for the CMV. It spread to the other eye, and he lost vision. Over the next couple of months, he deteriorated neurologically. CAT scans showed his brain had shrunk. He stopped talking to us. He curled up in a ball, staring blindly into the distance. He was incontinent. And he died. It was frightening and horrible in a 33-year-old man, and it had an unknown cause," she says. "It was clear he had herpes. It was clear he had CMV. But why?"

DR. MILDVAN REALIZED THAT AS EARLY AS 1978 or 1979, she had seen homosexual male patients with lymphadenopathy (enlargement of the lymph nodes that help fight infection). But the patients weren't sick. In early January 1981, exactly two weeks after the West German chef died, Dr. Mildvan saw a second patient with a similar problem. "He was a homosexual man in his thirties, a nurse with no history of travel. He was admitted with explosive *Pneumocystis carinii* pneumonia (PCP) and CMV infection. In ten days, he was dead," she says. *Pneumocystis* pneumonia is rare, usually affecting only patients whose immune systems are severely compromised.

"That's when it clicked," Dr. Mildvan says. "I said to myself, I bet lymphadenopathy is an early form of this disease. And it's a new disease. Something's going on."

The cause of the new disease turned out to be the virus now called HIV. Some patients with lymphadenopathy did develop what's usually called full-blown AIDS. Whether the other patients with lymphadenopathy will also eventually develop the disease is not clear.

"Some researchers say a co-factor—such as another infection—is needed for AIDS to develop. Others say the only cofactor is time. I hope they're wrong," she says.

Dr. Mildvan, a small, 44-year-old woman with a mane of curly brown hair, is straightforward, unassuming, and has a warm, practical manner. What has kept her going, when the best she has been able to do so far is postpone the deaths of AIDS patients?

For one thing, she likes the challenge of finding an answer to an intellectual puzzle. For another, she has the hope that she and other doctors may be offering an effective treatment. The new drug azidothymidine (AZT) does not kill the AIDS virus, but it appears to inhibit its growth.

Dr. Mildvan's team took part in the early double-blind trials for AZT efficacy. "We thought we saw improvements in patients," she says, "hoped that the improvements were real, and were delighted to be proved right." The trials were stopped when it became clear that patients receiving the drug were doing much better than those receiving a placebo.

AZT is now available on an investigational basis to patients who have recovered from *Pneumocystis* pneumonia. However, the drug is usually taken every four hours and may be needed for the rest of the patient's life. And AZT has side effects. About a third of the patients experience anemia and require transfusions. Eventually, there will surely be newer, better drugs to slow or halt the virus, but at least now there's hope.

Waging the war against AIDS may be easier for women than for men, Dr. Mildvan suspects. "Sometimes," she says, "you shut the office door, hug each other, and cry."

"PEOPLE ALWAYS ASK WHEN AIDS IS GOING TO spread to the general population, as they call it. That's absurd. It implies that those who have AIDS aren't part of the general population. It implies that *they* are giving it to *us*," says Dr. Sheldon Landesman, 42, a lanky, talkative, thoughtful man who is always running his hands through his hair. He is coordinator of the AIDS research group at the State University of New York Health Science Center at Brooklyn (formerly Downstate Medical Center).

"This is a sexually transmitted disease. It can be passed from man to man, from man to woman, from woman to man, from woman to woman. It's a community problem, and everybody has to sacrifice something for the good of the community. What is peculiar is that in the United States, unlike Africa, it first affected gay men," Dr. Landesman says.

"IV-drug users are overwhelmingly heterosexual, and they and their sex partners make up nearly half of the AIDS patients we see," he says. "We used to call it Rikers Island adenopathy when we started seeing it in 1979 and 1980—enlarged lymph nodes in drug addicts who'd been imprisoned at Rikers Island. Then it got identified and named—AIDS and ARC."

Having multiple sex partners increases the risk of getting AIDS, he stresses. "It's like Russian roulette: The more partners, the greater the risk you'll run into an infected one. Much has been made of the idea that anal intercourse is more dangerous than vaginal intercourse, but nobody's ever shown that to be true." However, he adds, the partner, male or female, who receives semen from an infected partner during intercourse is more likely to get the disease than one who gives semen.

Literature about AIDS suggests that having a blood test that is positive for the presence of AIDS merely shows "exposure" to the virus. "But," he says, "that has no meaning. All the evidence clearly indicates that people who are antibody-positive are infected with the virus. It becomes part of the DNA of some of their cells. The infection may be latent, but it seems to be lifelong. They may shed more virus at some times than others, but everybody who tests positive is infected and potentially infectious to others," he says.

Currently, a patient is diagnosed as having AIDS when he has been attacked by—among other things—an opportunistic infection (*Pneumocystis* pneumonia is one of them) or has had Kaposi's sarcoma, a previously rare cancer. But Dr. Landesman speaks of a *range* of HIV infections, some of them having no symptoms.

"The AIDS we're seeing today is a consequence of where the infection was five years ago. Current projections indicate that it's only going to get worse in terms of the numbers infected, the numbers with the disease, and the costs," Dr. Landesman says. AZT treatment is promising, he agrees, but the costs will be enormous. If one goes with the very conservative assumption that 400,000 Americans are infected with the AIDS virus, and only 10 percent develop AIDS and therefore need AZT treatment, that would mean that 40,000 people must take an expensive drug every four hours. Such treatment would cost tens of millions of dollars and entail nearly a million clinic visits a year (each patient must be checked in a clinic twice a month). What's more, many AIDS patients have lost (or never had) health insurance. In New York, the Health and Hospitals Corporation, which runs municipal hospitals, is bearing the brunt of caring for the urban poor, and the money will have to come out of city coffers.

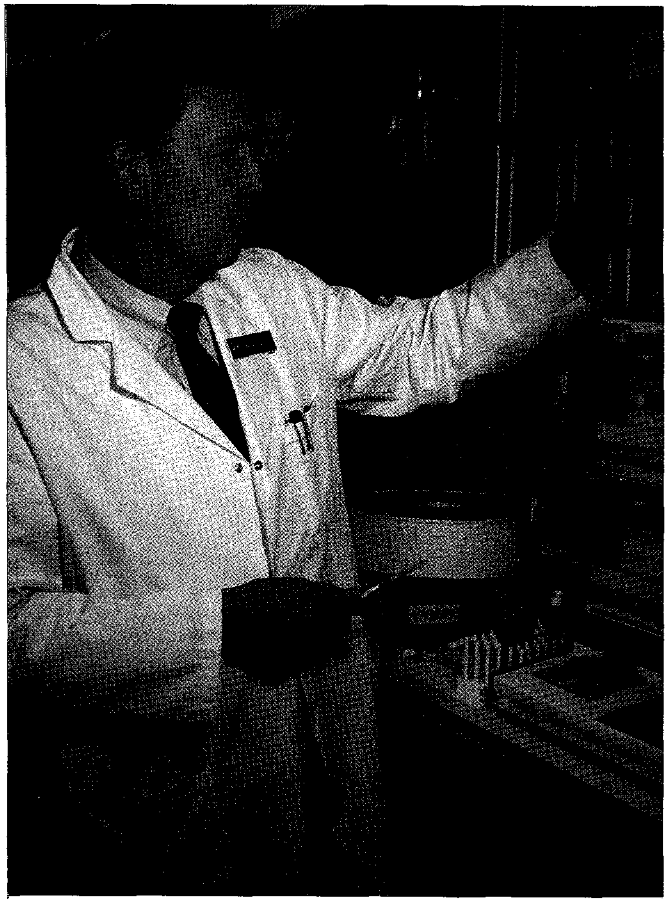
Another huge problem is the blood test for AIDS. "People who fear they're infected may want to find out. But the reality

“HETEROSEXUAL TRANSMISSION COULD BECOME THE PREDOMINANT MODE IN THE U.S.”

of testing positive poses an enormous moral dilemma for the person infected. Many people, if their partner is infected, will cease to have sex with that person. So, if you're honest and ethical, you'll end up having no sex life. If you're not honest, you may infect your partner.”

Furthermore, if the results of positive tests become known, people may encounter discrimination on the job, or have trouble getting or keeping an apartment or in getting insurance. At SUNY Brooklyn, where testing is available as part of a pregnancy study, “we give several hours of counseling to those who test positive,” Dr. Landesman says. Counselors, nurses, and residents are dedicated, but the cost in skilled staff time is enormous and growing.

Dr. Landesman's group is studying HIV-infected mothers and their babies to find markers that will predict how great a risk an infected mother has of passing the disease to her baby. He believes the epidemic is going to get worse: “We'll see an increased number of women with AIDS, especially among the urban poor, who got it from drug addicts. Poor women in particular will get the virus from men who used to use drugs. I can easily envision at least 50,000 largely heterosexual infected men active with noninfected women. If I could give advice to any teenage girl, I'd say, ‘If your boyfriend uses drugs, kiss him good-bye—on the cheek.’ ”



“There's nothing unique in Haiti that puts the people there at greater risk of getting the disease than other people.”

WARREN D. JOHNSON JR.

“THERE'S NOTHING UNIQUE IN HAITI OR IN HAITIAN sexual practices that puts the people there at greater risk of getting the disease than other people,” says Dr. Warren D. Johnson Jr., chief of the division of international medicine at Cornell University Medical College. He spends a month or two each year in Haiti studying the natural history and transmission of the disease; the National Institutes of Health funds this work.

Why, then, is AIDS predominantly a heterosexually transmitted disease in Haiti? And what does that say about what may happen here?

Dr. Johnson, 49, a tall man with an easy manner, set up a treatment center in Port-au-Prince—along with Dr. Jean W. Pape and Dr. Ben Kean—under a grant from the Rockefeller Foundation. In late 1981, Drs. Pape and Johnson were asked to see adult Haitian patients with chronic diarrhea. Though all diagnostic tests were negative, the patients experienced severe weight loss—sometimes as much as 30 or 40 pounds—and most died within a year. A group of Haitian doctors began studying the problem. By 1982, they had seen more than 60 patients with this disorder. Did they have AIDS, the disease that was beginning to be diagnosed in the United States?

There were differences. The prevalence of opportunistic infections differed significantly between Haiti and the United States. And about half of the Haitian patients suffered intense, itchy lesions that nothing could stop—something seldom seen in people with AIDS in the U.S. “The other striking difference is the way the virus appears to be transmitted. Here, it's transmitted primarily by homosexual men, IV-drug users, and a small number of transfusion recipients. But in Haiti, the predominant mode of transmission is heterosexual,” Dr. Johnson says.

Sixty percent of Haitian AIDS patients' sex partners—men and women—are infected with the virus. Studies have not revealed why some female sex partners of men with AIDS became infected and others didn't, Dr. Johnson says. Among those who were infected and those who were not, he found no difference in age, length of sexual relationship, frequency of intercourse, frequency of anal or oral intercourse, or in whether the women continued to have intercourse after the man became sick. The use of condoms was uncommon.

What does this mean for the U.S.? “When we cite numbers of AIDS patients in New York, we're talking about people who were infected with the HIV virus two to five years ago. Five years ago, in New York and San Francisco, HIV infection was fairly restricted to homosexuals who were pretty much exclusively homosexual, as well as some IV-drug users. In Haiti, we see virtually no males who are exclusively homosexual. They're almost always bisexual. So, if we imagine the virus being introduced in Haiti into a bisexual population, there was immediate opportunity for spread to the heterosexual community,” Dr. Johnson says. Thus, “Haiti could have a head start of several years” on heterosexual transmission in cities like New York and San Francisco.

“Heterosexual transmission could become the predominant mode here,” Dr. Johnson says. “We must act as if the same thing could occur here as in Haiti. We must educate people to those risks. If you take the opposite tack—that heterosexual transmission will always be relatively rare in the United States—and you're wrong, then you'll have potentially millions of people who are infected, asymptomatic, and continuing to transmit the virus."

THE DAY BEFORE WE TALKED, DR. ALVIN E. Friedman-Kien and his colleagues had diagnosed New York University Medical Center's 1,000th case of AIDS-associated Kaposi's sarcoma. He was among the first to report this cancer's association with the AIDS virus.

Dr. Friedman-Kien, 52, is a professor of microbiology and dermatology at the medical center. His brown eyes are piercing and he talks fast, trying to pass on as much information as quickly as he can.

"In February 1981, I saw a young man who was perfectly healthy except for a number of spots on his skin. He was an actor in his late thirties, and he came to me only because he was having trouble covering the spot on his nose with makeup," Dr. Friedman-Kien told me. "I'd never seen anything like it, so I did a biopsy. Under the microscope, the cell structure was clear. It was Kaposi's sarcoma [KS].

"A week later, another physician sent me another patient, also a gay man in his late thirties, also with disseminated KS," he says, explaining that each spot is a separate tumor.

"Until then, as a dermatologist at the largest skin clinic in the United States, I'd seen fifteen cases of KS in 24 years, mostly in elderly men from a Mediterranean or Eastern European background." The disease was relatively benign and could be treated with radiation or chemotherapy. Usually, elderly patients lived with it for many years and died of something else.

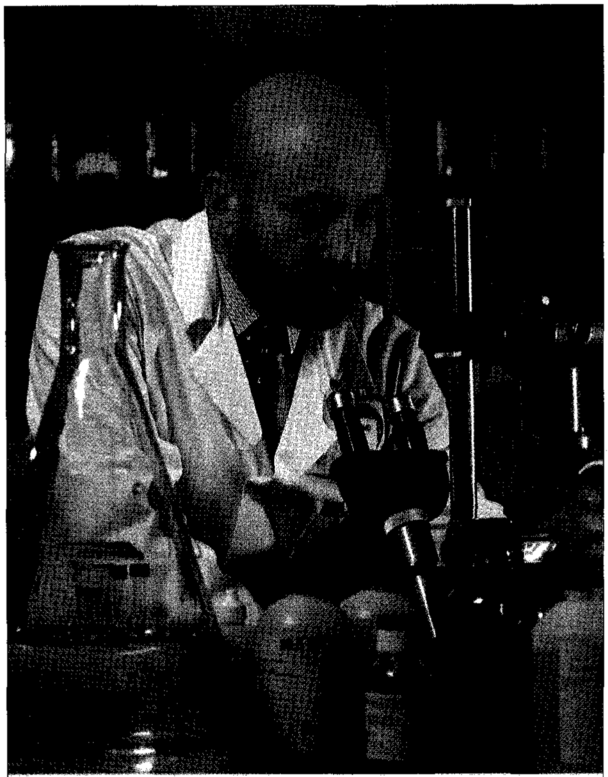
Then he discovered that a colleague, Dr. Linda Laubenstein, had also seen young homosexual men with KS. Soon, he had seen 26 young gay men with KS. Their lesions were so unusual that Dr. Friedman-Kien is now editing a color atlas to show physicians new manifestations of this old disease.

"Often, you'd hardly notice the spots. You had to look to see them. They were faint lavender or pink, like a mosquito bite, but not itchy. Primary-care physicians sometimes told patients they were birthmarks. Other lesions were dark purplish brown and lumpy. I've never seen a skin tumor vary so much," he says. The spots were all over the body, not limited to the lower legs, as they are in the elderly.

Why was this disease behaving differently? Why was it attacking young homosexual men? As a researcher, he knew that KS was one of the most common cancers in Africa and that it also sometimes appeared in kidney-transplant patients who were taking immunosuppressive drugs to prevent rejection. When the drugs were stopped, the KS went away.

Many of the new KS patients had had many sexually transmitted diseases—hepatitis, syphilis—and they used recreational drugs such as amyl and butyl nitrite. Maybe the diseases and drugs had depressed their immune systems, allowing the KS to appear.

The new KS patients often developed lymphomas and other cancers, unrelenting herpes simplex infections, CMV infections that sometimes affected the eyes, and meningitis. "It's a sadistic disease that destroys the immune system. The immune system protects us against malignant cells that probably develop all the time and against many organisms that don't cause disease in people who have a healthy immune system," Dr. Friedman-Kien points out.



"*No patient of mine has asked that his life be ended. However bad, living's better than the alternative.*"

ALVIN E. FRIEDMAN-KIEN

AIDS patients with KS have a better prognosis than those whose first sign of the disease is *Pneumocystis carinii* pneumonia. "I have one patient who's still alive and functioning six years after diagnosis of KS," Dr. Friedman-Kien says. The NYU team has investigated AZT and ribavirin, both of which, Dr. Friedman-Kien notes, have an effect on a key enzyme in the AIDS virus. A study of AZT in KS patients is starting at NYU, one of fourteen national AIDS Treatment Evaluation Units.

"AZT is a beginning. It keeps patients with PCP alive a bit longer, until a vaccine can be developed. I see hope in my patients' eyes," he says.

"Dermatologists' patients don't usually die, and with AIDS you see a young person destroyed. It's devastating," he says. "But none of my patients has ever asked that his life be terminated. Living is so important that, however bad it is, it's more acceptable than the alternative.

"Working with these patients has given me great appreciation for being alive and healthy. I'm closer to family and friends. Art helps. I used to paint; now I collect paintings. Sometimes I want to get away, but not for long, because I feel guilty that I'm not there when somebody needs me. You can never do enough."

CALL THE CHILD TIM. HE'S EIGHT NOW. IN 1979, HE was referred to Dr. Arye Rubinstein's immune-deficiency clinic at the Albert Einstein College of Medicine in the Bronx because he had recurrent infections, a common sign of immune problems. Dr. Rubinstein, 50, an Israeli-born immunologist who previously worked in Switzerland and at Harvard, is an expert in allergy and immunology.

Both Tim and his mother had frequent infections. Tim was her sixth child. At first his infections were bacterial, but then he began getting viral infections. He also had swollen glands—lymphadenopathy. Tim's mother had a seventh baby, and it was sick from birth with serious, recurrent infections—so sick that Dr. Rubinstein's team felt at that time that a bone-marrow transplant was the only way to save the child's life. They tested the other children to find one who could serve as a bone-marrow donor. They were astonished to find that all seven children had dif-

"MANY PARENTS OF KIDS WITH AIDS BECOME THE BEST PARENTS IN THE WORLD."

ferent fathers. Tim's mother revealed that she was a prostitute and a drug addict and was often in jail. The baby died. Tim's mother developed AIDS and disappeared.

Soon a second child with what turned out to be AIDS was referred to the clinic, and then others. "From the beginning it was clear that these children had an immune deficiency that was different from any we'd seen in the past," he told me. The blood of patients with recurrent bacterial infections related to an immune deficiency usually has low levels of gamma globulin—which helps the body fight off infection—or no gamma globulin at all. The children that Dr. Rubinstein saw actually had levels of gamma globulin that were above normal, but when they were immunized against common childhood illnesses, their bodies did not make the expected antibodies.

"We thought we'd found a new congenital immunodeficiency. Then we found that the mothers had the same pattern of immunodeficiency as their children, but they were healthy. This was even more puzzling," Dr. Rubinstein says. Such a situation did not fit the pattern of any known congenital immune deficiency. In late 1980 and early 1981, Dr. Rubinstein began hearing about the first cases of adult AIDS, even before the reports had been published. Although the disease occurred in homosexual men, it sounded like what Dr. Rubinstein was seeing in children and their mothers.

"Now we know the mothers got it because they were intravenous-drug users, or sex partners of IV-drug users or bisexual men," Dr. Rubinstein says, "but in 1981, nobody knew you could get AIDS through intravenous-drug abuse. That knowledge didn't come out until the following year."

Tim was placed in a foster home and later adopted. Like many children with AIDS, his development is neurologically delayed, and he is in a special school. He is part of Dr. Rubinstein's treatment study, receiving high doses of gamma globulin to boost his immune system. AZT has not been tested enough to be used for treating children.

"In the past, children with AIDS died at the age of two or three from opportunistic infections that take advantage of an immune-deficient person. Today, more children are surviving to school age and may reach puberty. Their long-term prognosis is unclear, but we can prolong their lives and give them an acceptable quality of life. They can play with other children, go to school, and not feel handicapped," Dr. Rubinstein says. So far, he has seen nearly 200 children infected with the AIDS virus, and more than 100 are still alive.

Children infected with the virus who need medical care come to a special pediatric unit where they can be treated and go home the same day. The atmosphere is informal and relaxed, the room filled with toys. The kids call their doctors by their first names. Since many of these children come from broken homes or their parents have died from AIDS, foster care is desperately needed. At one point, Dr. Rubinstein says, there were six AIDS children living in Jacobi Hospital because they had no place to go. One child lived in the hospital for three years. "She stopped talking and I thought it was neurological deterioration from the disease, but shortly after she was placed in a foster home, she was singing, smiling, and speaking," he says.

RELATIVES OR FOSTER PARENTS OF THE CHILDREN have had a difficult time taking them in because of AIDS hysteria. "When one family walked up the stairs to their apartment, a neighbor would come out and wipe the railing with alcohol after them. People had to isolate themselves or keep the illness secret," Dr. Rubinstein says. Meanwhile, a study of families with AIDS patients showed that the disease had never been transmitted by casual, even cozy, contact—not by sleeping in the same bed, not by eating from the same dish, not even by sharing the same toothbrush.

To help the children and to enable their parents or foster parents to go to their jobs, a day-care center has been opened at Bronx Municipal Hospital Center as part of its comprehensive AIDS family-care program. Children are carefully screened by physicians, psychologists, social workers, and nurses before they are enrolled at the center. Because these children's immune systems are impaired, an infection in one child could pose a risk to the others. Therefore, they see a doctor and nurse first thing every morning before they come to the center for lessons and play groups.

The comprehensive AIDS program also involves research on ways to help children and their parents. Fifteen separate research studies are under way. They look at markers in the blood that may indicate the prognosis in an AIDS-infected individual.

A pregnancy-outcome study accepts any pregnant woman at risk of being infected with the AIDS virus. Already the Einstein team has learned more about the risks of transmission. If a woman has had a child with AIDS, she has a 66 percent chance of transmitting the virus to the fetus in a second pregnancy. If she is infected with the AIDS virus but has not given birth to an AIDS child, the risk of transmission is about 35 percent. And if she's infected with the virus but is having her first child, the risk of transmission is only 20 percent. Dr. Rubinstein has also found that the AIDS virus can be transmitted to the fetus as early as the first three months of pregnancy.

Some pregnant women may choose abortion if they know they're infected with the virus. Indeed, this may be desirable to protect their own health, since the previously quiet infection may erupt during pregnancy. But many want to have a child—their piece of immortality—despite the risks to themselves and to the fetus. If they choose to continue the pregnancy, treatment—perhaps with gamma globulin—may reduce the chance of spreading the virus to the fetus.

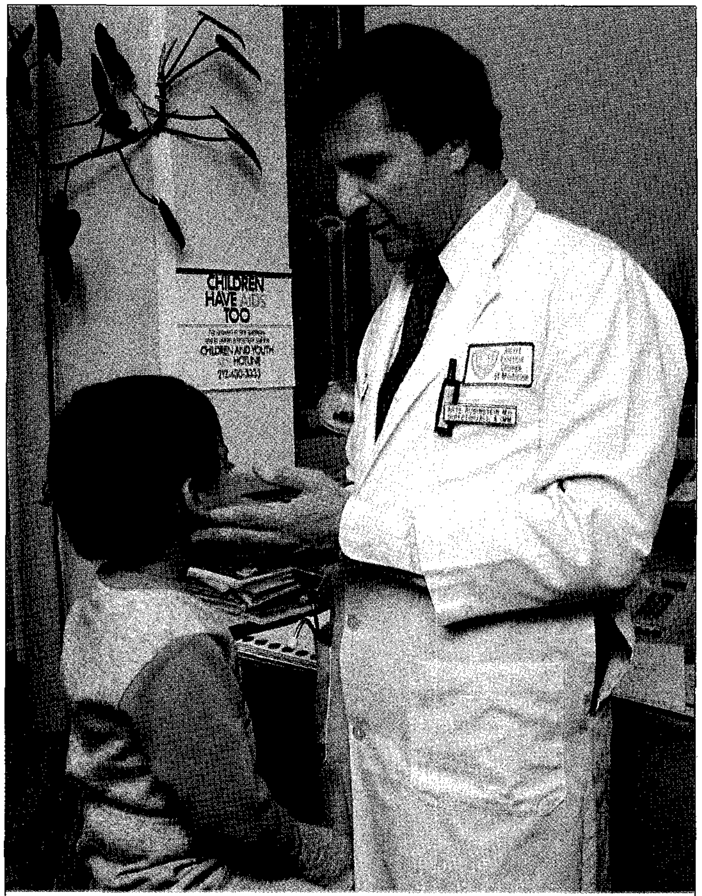
Although Dr. Rubinstein may be depressed by the disease he sees around him, he is heartened by the spirit of the parents of these children. "Many come from a low socioeconomic group, they're poor, the family may have broken up, they may have used drugs, and now their child has AIDS because they gave it to him. You wouldn't be surprised if they threw up their hands," he says, "but many don't. They become the best parents in the world. They straighten out their lives, they spend hours with their kids. They give up longing for material things and look for spiritual and religious values." Coming to terms with AIDS, whether as patient, parent, or physician, he says, "drives people back to their own philosophy of what is important."

RENOWNED FOR WHAT ONE AIDS RESEARCHER calls its "beautiful epidemiology," the New York City Department of Health collects the numbers needed to monitor the disease, to detect an outbreak in a previously untouched population, to predict needs. Who has AIDS? How did he or she get it? What are the risk factors? What does the presence of the disease mean for the city and the country?

The department doesn't wait for doctors to report AIDS cases. Twenty-four public-health advisers in its active surveillance program maintain contact with about 80 New York hospitals. They ask to be informed of cases of AIDS or AIDS-related illness such as PCP, they review charts, and they identify AIDS patients.

AIDS patients are reported to the Health Department—usually by name—through the surveillance program or by private doctors. Names are important for accurate statistics, because an AIDS patient may be seen at two or three hospitals but should be counted only once.

When reports of AIDS cases come in to the Health Department, the names are immediately removed from the records and a code is substituted. No one outside the surveillance office has access to the names, but the information in the records is computerized and shared with the CDC and the New York State Health Department each month.



"We can give kids infected with the virus an acceptable quality of life. They can go to school and not feel handicapped."

ARYE RUBINSTEIN

Dr. Rand Stoneburner, 37, head of the AIDS Surveillance Unit, points out that "96 percent of cases fit into the known risk groups. Of the 4 percent that don't, we can often find a risk factor when we investigate. For many of the rest, we feel that there's a risk factor but we can't get them to tell us about it," he says. For example, of 38 men who claimed to have gotten AIDS from prostitutes, the department was able to learn, after investigation, that 18 admitted to having had homosexual relations and 6 admitted to using IV drugs. Indeed, after the department has done its thorough interviewing, only 0.7 percent of AIDS patients remain in the "no known risk factors" category.

Careful interviewing has shown the flaws in some alarmist statements about AIDS. For example, testing of military recruits for the presence of the AIDS virus, begun in 1985, showed that 1.14 percent of those from New York City were positive—and that the male-to-female ratio was close to one to one. That made some reporters assume that the AIDS virus was being transmitted heterosexually.

"But the supporting data weren't there. Assumptions were being made," Dr. Stoneburner says. Rejected recruits who had tested positive for the AIDS virus were advised to call the Department of Health's AIDS hot line (718-485-8111). About a quarter of them were counseled, and in the process most revealed that they had a known risk factors for acquiring AIDS—usually IV-drug use or bisexuality.

Nevertheless, despite the department's best efforts, Dr. Stoneburner suspects that the true number of deaths caused by HIV-related disease in New York City is underreported.

As for the department's educational efforts, staffers acknowledge that it is difficult to motivate drug users to change their behavior. "Society isn't concerned enough about users of IV drugs, but drug abuse has to be recognized as an illness, like alcoholism, and treated," Dr. Stoneburner says. If treated, adults with AIDS are more likely to be receptive to the health-education message and realize the risks to themselves, their sex partners, and their children.

STUDY OF THE EPIDEMIOLOGY OF AIDS IN NEW York City began in the summer of 1981, when Dr. Polly Thomas, a pediatrician, completed her training as an Epidemiologic Intelligence Service (EIS) officer with the Centers for Disease Control in Atlanta and was assigned to the New York City Health Department. Part of her job was to study the new disease in homosexual men.

Dr. Thomas, 35, a slim, brown-haired woman who looks like a college student, began interviewing persons with AIDS and a control group of healthy homosexual men who had been found through private physicians and clinics for sexually transmitted diseases.

"Back then, I was one of only three people at the Health Department assigned to this disease. I interviewed gay men and set up a surveillance program for hospitals to report cases to the Health Department. The CDC had us fishing for a common thread—sexually transmitted diseases, nitrites, cocaine, and sun exposure related to Kaposi's sarcoma. With epidemiology, you can characterize the group of people who are ill but you need to know how they differ from other people who are well. In the difference, you may find a clue to the source of their illness," Dr. Thomas says.

"At that time, we used a twenty-page questionnaire. We asked about education, income level, racial and ethnic background, past health, travel, exposure to drugs and chemicals, and sexual activity. Answering the questions took about 45 minutes. The early general questions about background helped you relax with the person," she says.

"The first man I interviewed was upper middle class, well educated, with an interesting job. He knew I'd never asked too many questions about sexual activity before, and he was very nice and very helpful. I had gay friends, but I didn't know about the bathhouse scene. I must have done 50 interviews over six weeks. We worked evenings and holidays. That was the year that I worked all the city holidays—Election Day, Veterans Day. Sometimes we went to the person's apartment or we met in a coffee shop or the person came to the office. Most of the men were great, painstaking about their histories, and

“CASUAL SEX AND HAVING MANY PARTNERS MUST STOP, BECAUSE OF THE RISK.”

cordial. It hurts when you learn they’ve died,” Dr. Thomas says.

But no answers leapt out from the questionnaire. The sick men and the healthy men had very similar life-styles; it was later learned that some healthy controls were infected with the virus but hadn’t become sick yet. The sick men had had more sexual contacts, and it seemed that sexual activity rather than drug exposure increased the likelihood of infection.

Then, in 1981 and 1982, AIDS was recognized in intravenous-drug users and their sex partners. They didn’t have the same risk factors as the homosexual men—recreational use of nitrites, for example. In 1982, AIDS was recognized in people who had received blood transfusions (before current tests to screen out AIDS-contaminated blood) and in children.

Although she was in the center of the whirlwind, Dr. Thomas wasn’t frightened for herself. It was clear to her that the worker at the desk next to someone with AIDS didn’t get the disease; it didn’t spread through the air, or through a handshake. It had to be a direct transfer by sexual contact or by blood through transfusions or shared needles.

“My generation grew up thinking there was a vaccine for almost everything—for smallpox or strep throats. We had forgotten that there was no treatment for syphilis or tuberculosis for a long time,” Dr. Thomas says.

“There’s no reason to be terrified,” she adds, stressing that people need to know that AIDS is transmitted by sex and by shared needles. Protection lies in avoiding casual sex and in using condoms to decrease the risk of transmission. “As a physician, I’d hate to be on the sidelines in this battle, but as a mother of two daughters I’m wondering what I would tell them if they were teenagers now,” she says. Today, Dr. Thomas is concentrating on risks of transmission of AIDS from mother to fetus. She hopes to have some answers from her study by this summer.

Dr. Stoneburner, head of the AIDS Epidemiology and Surveillance Unit, is a slim, dark, handsome South Carolinian who got his M.D. from Tulane University in New Orleans and worked in a community health center in a poor part of that city, and in West Africa. He got his epidemiology training at the CDC. His first discovery at the Health Department was an increase in tuberculosis among blacks and Hispanics, and in neighborhoods where intravenous-drug use was widespread.

“That’s unprecedented in TB history. TB has declined for a century as living conditions, general health, and chemotherapy have improved,” Dr. Stoneburner says. Researchers think that the rise may be linked to AIDS: TB may be another opportunistic infection that indicates an HIV infection that has not yet been diagnosed.

“TB is an infection with important implications for public health. TB spreads easily. You don’t get it, like flu, from being sneezed on in the subway, but you might get it from spending an hour in a room with somebody who’s infectious,” Dr. Stoneburner says.

IS IT POSSIBLE THAT INFECTION WITH THE AIDS VIRUS IS NOT invariably fatal? Is it possible that somebody can be a lifelong asymptomatic carrier and never develop the disease? Yes, says Dr. Donald Armstrong, 55, chief of infectious disease at Memorial Sloan-Kettering Cancer Center. “There are people infected with the virus who have been followed for years and haven’t developed the disease, and I’m not sure that they will.

“If there are a million or a million and a half people infected with the virus and only 25,000 cases of AIDS, then there are a million and a half, minus 25,000, walking around healthy,” Dr. Armstrong says. Some may come down with the disease, but many may not.

“Even among those with lymphadenopathy, only 7 percent per year have so far come down with the disease. In the others, after a period of years, the lymphadenopathy may go away and they’ll become immune and not have the disease. They might develop immunity. Then the virus might disappear from their blood and they wouldn’t be infectious. We just don’t know,” Dr. Armstrong says.

“Chronic viral infections are not unheard of—even infections of lymphocytes, as occurs with the AIDS virus. In the majority of people there’s no disease as a result,” Dr. Armstrong says. “After infectious mononucleosis, people may carry the Epstein-Barr virus for years without any disease, although we don’t know how

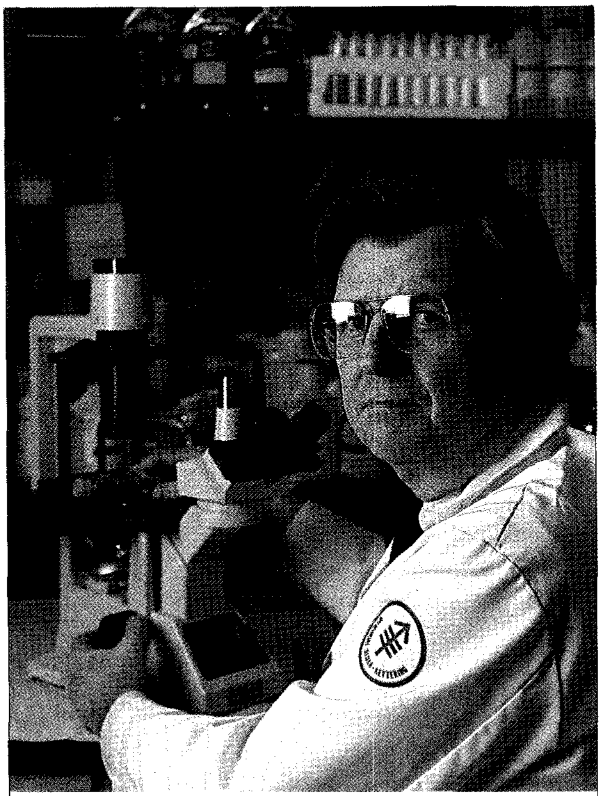
Dr. Stoneburner suspects that, despite the Department of Health’s best efforts, the true number of deaths caused by AIDS in New York City has been underreported.

POLLY THOMAS, RAND STONEBURNER

long a person will be infectious. A herpes carrier can transmit the virus with no apparent disease," he says.

Dr. Armstrong, a reserved man, organized the Intercity Infectious Disease Rounds, during which the city's leading infectious-diseases specialists share information about puzzling cases. In 1980 and 1981, doctors began presenting cases of what is now known to be AIDS. "When a number of cases of an unknown disease occur, it's an epidemic," he says.

Since then, as an expert in opportunistic infections, Dr. Armstrong has seen several hundred AIDS patients. He and his colleagues at Memorial Sloan-Kettering, along with researchers at the Greater New York Blood Program, are studying the natural history of infection with the AIDS virus. Previous plasma donors who were found to be asymptomatic carriers of the virus, and lymphadenopathy patients with AIDS infection, are being followed and compared with a control group of uninfected homosexual men in Ithaca and New York City. From this study, the researchers hope to learn what happens to people infected with the AIDS virus.



"Some people infected with the virus have been followed for years and have not developed AIDS."

DONALD ARMSTRONG

Dr. Armstrong is head of the AIDS Treatment Evaluation Unit at Memorial, and he heads a drug-discovery unit, supported by the National Institutes of Health, that looks for and tests new drugs against AIDS. So far, the unit has tested dideoxycytidene, a drug related to AZT; it will soon put patients on AZT, and will test the effects of high and low doses of AZT. Trials of AZT and alpha interferon are being planned.

"We're in the infancy of learning about this complicated group of viruses," he says; precautions are in order. A practical man, Dr. Armstrong is in favor of making sterile needles available to drug addicts, to see if that would reduce the risk of infection.

"If individuals know they're at risk, whether they're positive by test or not, they should alter their behavior to protect other people and themselves. Whether they're heterosexual or homosexual, if they have sexual contact with anybody else without using a condom, they're taking a risk. Condoms may not be perfect at preventing infection, but they're better than nothing.

"The gold standard is celibacy. If everybody were celibate, there'd be no further spread of this disease by sexual transmission," Dr. Armstrong says. "But it's not practical to assume that everybody's going to be celibate. Not from a moral point of view but from a practical one, the more partners you have, the greater your chance of contracting the disease."

"WITH AIDS IN HETEROSEXUALS, WE ARE now where we were with homosexuals in 1980 and 1981: The epidemic curve is up and up. The time to take action is when relatively few are infected, as now," says Dr. Fred Valentine, head of NYU's AIDS Treatment Evaluation Unit.

"If we could magically stop transmission of the virus today, we would still see thousands of cases of AIDS every year for the next five years, because of the numbers of people who are infected with the virus and the length of its incubation period. In 1991, according to projections, there will be 74,000 new cases of AIDS nationally at a cost of $8 billion a year," Dr. Valentine points out.

Tall, lean, gray-eyed, and harried, Dr. Valentine, 52, ate his lunch—a sandwich—at three in the afternoon while we talked about prospects for patients. AZT, though it is not a cure, is a promising way to manage the disease. "In patients who've had PCP, it prolongs life at significant cost in side effects. Because it can cause anemia, about half of the patients require regular blood transfusions of up to three or four units of blood per month. And it will be necessary for them to take the drug forever, and get blood transfusions forever. We need something better," he maintains.

A vaccine is a possibility, but it is not likely to be developed soon. Conventional vaccines are given before the patient is infected. Antibodies may prevent a virus from entering cells, but once the virus is in the cells, antibodies cannot eliminate it.

Although patients develop several different antibodies to different parts of the AIDS virus, the antibodies may not be effective in eliminating the disease. "You can isolate antibodies from a patient who goes on to die of the disease," says Dr. Valentine.

"Besides, the AIDS virus seems to change its stripes frequently to avoid the immune response. No two isolates of the virus are genetically inherited. It makes the flu virus—however changeable it is—look like an amateur," he says.

All we have now is education, the cornerstone of preventive medicine. "We need an educational campaign of the sort that's used to sell Coca-Cola. You have to keep repeating things. The gay groups have mounted vigorous educational campaigns to alter high-risk behavior, but mainstream America isn't listening yet.

"It's hard to do an educational campaign that involves talking about sex, because many Americans find it difficult to talk about sex. AIDS, however, is everybody's concern. People must inform themselves and they must be sure to inform their children. Having casual sex and many partners, whether homosexual or heterosexual, simply has to stop, because of the risk.

"Condoms are a sensible public-health measure to decrease the risk. I have talked to my sixteen-year-old daughter about this. She could probably tell you everything that I've said today," Dr. Valentine says. "It's a damn shame, because sex is fun, but the chance of becoming infected with a fatal agent now exists."

TOUGH GUYS MAKE MOVIE

HIGH JINKS, CONFESSIONS, AND COMMOTION ON THE SET WITH NORMAN MAILER

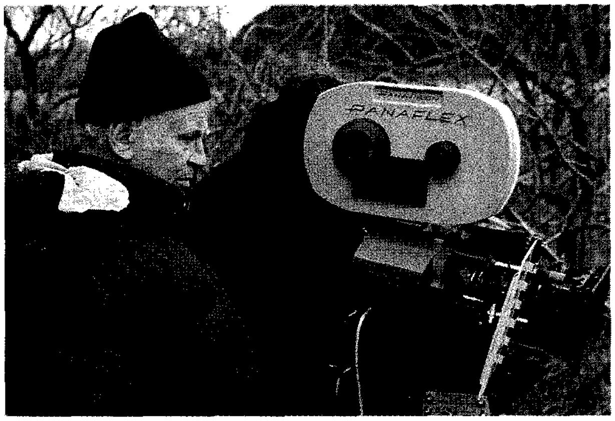
BY DINITIA SMITH

SUNDAY, DECEMBER 7

I'M FLYING UP TO PROVINCETOWN TO do a story on Norman Mailer, who is directing a movie of his novel *Tough Guys Don't Dance,* and I'm filled with foreboding.

In his last film, *Maidstone,* Mailer bit the ear of his star, Rip Torn, and the movie ended in a bloody mess with Mailer's children screaming in the background. Provincetown itself has been the scene of many Mailer brawls, including one famous arrest in 1960 for insulting a policeman, for which Mailer spent a few hours in jail. Now Mailer has chosen as the star of his new movie his old sparring partner Ryan O'Neal, who also has something of a reputation. Recently, O'Neal was found guilty of battery in a New York court for throwing a bottle at an off-duty cop. O'Neal also punched out the front teeth of his son, Griffin, in a fight. (In a strange twist of fate, Griffin, 22, is about to go on trial for manslaughter in connection with the boating death of Gian-Carlo Coppola, son of Francis Coppola, whose company, Zoetrope, is one of the producers of *Tough Guys.*)

In addition to Mailer and O'Neal, there's a third tough guy on the set, whose reputation for violence once exceeded even theirs. He is actor Lawrence Tierney (*Born to Kill, Dillinger*), who has been arrested several times for drunken brawling. For years, Tierney was blackballed by Hollywood, and only in the past several years has he been on the wagon and working again, with supporting roles in *Hill Street Blues* and *Prizzi's Honor.*



ROLL 'EM: *Mailer behind the Cannon camera.*

Already there are rumors of trouble—wherever Mailer is, there are rumors. Mailer has made a pact with the Devil to do this film, say his enemies: He's dried up as a writer, and after the discouraging reviews of his last two novels, this is his last chance to forge a new career for himself, as a movie director. But I have heard rumors of friction and difficulty on the set. Another rumor is that the sound in the film is "bad." This is no small concern, since Mailer's last three movies were technical disasters. *Maidstone,* with its atrocious soundtrack, took Mailer three years to edit and cost him more than $300,000. Will *Tough Guys* be another *Maidstone*?

Before I leave, I call the press agent, Itaka Schlubach-Hicks, in Provincetown. "Norman will speak to you for only ten minutes," says Schlubach-Hicks in a vaguely French accent.

"It's an awful long way to come, just for ten minutes," I tell her.

"Norman is extraordinary," Schlubach-Hicks says. "He can say more in ten minutes than most people can in ten hours. He's trying to be democratic. Ten minutes for every publication. Someone even flew in from France. They got only ten minutes."

"What about Ryan O'Neal and Isabella Rossellini [the co-star]?" I say. "Maybe I can talk to them?"

"Ryan isn't talking to the press. Isabella won't let anyone on the set while she's working. And she isn't talking to the press, either. I'm sorry," says Schlubach-Hicks. "I'm just a pawn."

"Me, too," I say.

But I decide to go to Provincetown anyway. Perhaps Mailer, O'Neal, and Rossellini can be persuaded.

I finish reading *Tough Guys* on the shuttle. It is a horror-murder story in which the main character, Madden, wakes up one morning with a hangover and blood all over his car seat and later discovers the severed head of his wife in his marijuana stash. He spends the rest of the novel trying to figure out whether he murdered her. (The novel bears some resemblance to the case of Tony Costa, a Provincetown man who, in the 1960s, slept with a number of women and then dismembered them.) Mailer wrote the novel in two months because he owed his publisher a book. The novel is full of graphic sexual practices, extreme violence (two of the three women Madden sleeps with are decapitated), séances, hallucinations, and general madness. It powerfully evokes the atmosphere of a seaside town in winter, and after reading it, I will never see Provincetown the same way.

On the nasty little six-seater from Boston to Provincetown, the pilot is listening to rock music as we take off.

Now the plane seems to be flying wing-first into the dark wind sweeping across the bay. "There is something sinister about film," Mailer writes in his essay on *Maidstone*. "*Film is a phenomenon whose resemblance to death has been ignored for too long.*"

The plane bounces in the wind, and the sweat pours down my palms. On the plane with me is one other passenger, a bearded man with a weathered face and steely eyes. In my terror, he looks as if he could be one of Mailer's Provincetown types—murderer or dope dealer.

"Kind of bumpy," I remark, gripping the seat in front of me.

"Relaxing, to me," he says. "I was in Vietnam, in helicopters. At least they aren't shooting at us."

We land safely, and I drive through the darkness to the motel, the rain beating against my windshield, and double-lock my door against the fiends that lurk in the wet wind without.

MONDAY, DECEMBER 8

WITH MORNING AND A touch of sun, my mood improves. The air is warm and lambent; the sun sparkles off the bay.

I arrive on the set, which is actually Mailer's redbrick house on Commercial Street, owned until recently with his friend Peter Manso, the author of *Mailer: His Life and Times*. But the friendship has gone sour, and Mailer has bought him out. I meet Schlubach-Hicks, a lean blonde with high cheekbones. "Norman is looking forward to meeting you," she says.

The house has been stripped bare and redone in the style of Patty Lareine, a tarty figure married to Madden, who leaves him for another man and a cocaine scam. The walls are peach; there are garish chandeliers and horrible white lacquered furniture. Still, I can see the exquisite Greek Revival details of the house. And the view of the bay, a wide sweep of gleaming sand, is spectacular, the view of a writer who has made millions in his time.

I spy Mailer directing a scene. I had expected a figure larger than life, but he's a small, round, alert man, dressed in faded blue jeans, a navy sweater, and New Balance shoes. At 63, after years of drinking, drugs, and high living, he looks positively spry. On the set are Ryan O'Neal, whose pretty-boy looks have taken on a haggard aspect, and Lawrence Tierney. Tierney is a massive man with an unfriendly demeanor—his nose flattened against his face, his head shaved for the role of O'Neal's dying father. In this scene, Tierney is volunteering to go down to the cellar and examine the severed heads of Madden's wife and girlfriend.

Lurking in the background is Tom Luddy, 43, whose job is to watch over Mailer for the producers, Cannon Films and Zoetrope. I watch the scene from a distance. Mailer yells, "Cut!" As O'Neal passes me, he nods and smiles, but he doesn't stop to talk. The elusive Rossellini is nowhere to be seen.

"Norman will talk to you now," says Schlubach-Hicks. Mailer greets me with a handshake and a smile, and we retire to the house across the street, which has been rented at $1,000 for two weeks so the crew can take catnaps.

Mailer's mood is expansive. "This is my *Africa!*" he says, bundled up in a parka and woolen hat against the cold, which seems to seep through the very walls of the house. "You know, Hemingway had to go to Africa," he says. "I've been carrying a frustration about being a film director around with me for years. After my last three films, no one would ever hire me again. But I had more fun directing than doing anything else in my life. When you get older, you've settled most of the questions of the ego. You know which part is good to keep and which part to scuttle. The only thing left to find out is if certain ideas of yourself are true or not.

"*Anything*'s easier than writing," says Mailer. He has been working 80- to 90-hour weeks, filming at night sometimes. The movie is being shot on a grueling 41-day schedule and a relatively low budget of $5 million. "I've discovered that it's important to work twelve-hour days. I said to myself, 'Mailer, you've been babying yourself for 63 years!' " He usually works only four hours a day when he's writing, Mailer says. Indeed, the book he was to deliver to Random House in the fall of 1986, as part of his $3-million contract, is now overdue. But Mailer says he plans to go back to writing as soon as *Tough Guys* has finished shooting. He'll write in the morning and edit in the afternoon, he says. "I've got 400 pages of the new book, and if the next 400 pages are as good as the first, then it'll be a good book." What's the book about? "That's a secret," says Mailer, although it is rumored to be a spy novel.

TOUGH GIRL, TOUGH GUY: *Isabella Rossellini and Ryan O'Neal as the hero and his old flame.*

SNAFUS: *The shooting has not been without problems. Provincetown was hit by a snowstorm, the cast by colds and flu. A truck crashed, the crew struck, and the company was involved in a Teamster dispute.*

THE MOVIE OF *Tough Guys* came about in May 1985, when Menahem Golan, chairman of the board of Cannon Films, was sitting in a restaurant in Cannes with Jean-Luc Godard. Golan has been trying to upgrade Cannon's image from a producer of schlock (*Missing in Action II, Runaway Train,* etc.) to a maker of quality films. Golan made a deal with Godard, written on a napkin: Godard would make a modern version of *King Lear,* with a script by Norman Mailer and featuring Woody Allen as the fool.

Godard approached Tom Luddy of Zoetrope films, who had produced *Mishima* and knew Mailer. Luddy contacted Mailer, but Mailer was reluctant to write the script for Godard. "I knew I would have 30,000 Shakespeareans out to slaughter me," says Mailer. "And I knew writing for Godard was like being a kamikaze pilot," given Godard's penchant for discarding scripts and improvising.

But Luddy, an agreeable, determined man, was not to be dissuaded. He knew Mailer wanted to make a film of *Tough Guys* and told Cannon that if they did it, Mailer would be more receptive.

In September, Mailer and Luddy were sitting in Jezebel in New York when Luddy again suggested the trade-off. "Well, Paris is worth a Mass," said Mailer. "Tell Golan that if he'll do *Tough Guys,* I'll do *Lear.*"

Luddy went to a pay phone and put in a call to Golan in Los Angeles. "Tell him I want to commit now to do *Tough Guys,*" Golan said to Luddy. Mailer didn't believe it. "Bring him to the phone," said Golan. "You just made a two-picture deal with the Cannon group," Golan told Mailer. One of the conditions was that Luddy and Coppola would oversee the production.

Mailer began meeting with Godard and writing about King Lear, who, in what Mailer describes as "a mad farce," becomes Don Learo in the film, a Mafia chieftain who banishes his daughter for disloyalty. The meetings with Godard were, according to Mailer, "*bee-zaar!*" Godard would arrive from France on the Concorde and say he wasn't in the mood to work because his mind was not clearly focused. "I am one of the most practical people in the world," says Mailer. "And Godard is someone who thinks, eats, and breathes in metaphors. I don't know if Godard liked the finished script or if he even read it." Meanwhile, the script for *Tough Guys* was proceeding—with some difficulty. The novel had been written in the first person, and much of it takes place in the character's thoughts. "It's been difficult not entering Madden's head," says Mailer. "There's no offscreen narration. Narration in a film is a confession of weakness. Offscreen narration ruined *Sunset Boulevard* and *Apocalypse Now.* The more sardonic aspects of Madden's character can hardly be captured." Five drafts later, the script was finished. The book had taken two months to write, but the script had taken six. Shooting began in October.

"Sometimes Menahem wakes up in the morning and says, 'What have I done?' " says Mailer. "And then he gets stingy. But then he becomes generous again. He's a brave man who takes a lot of chances." "It's very important for me to come in on time," says Mailer. "Otherwise, I'll never direct another film again."

"Could I see the script?" I ask.

"I haven't let anyone else see it," he says. "But I'll let *you* see it. As long as you promise to read it tonight and give it back to me first thing in the morning." With that, Mailer leaves to direct the next scene.

The shooting has not been without problems, Tom Luddy, the producer, explains over lunch, though he says there have not been problems with the cast. First, almost everyone, including Mailer, has had colds. Then one of Luddy's Teamsters was arrested in New York for possession of a gun. Next, a truck being driven cross-country crashed, costing the production $25,000. Then the Teamster locals in Boston and Los Angeles got into a dispute. Luddy was concerned because "we knew when Teamsters get mad, violence could occur." Jackie Presser, president of the Teamsters' International and under indictment for racketeering, had to intercede in a conference call between the Boston and the L.A. Teamsters, ruling in L.A.'s favor. On November 11, there was a snowstorm, although "it never snows in Provincetown in November." Finally, on November 25, the crew went on strike. IATSE (the International Alliance of Theatrical Stage Employees), which represents some of the crew, had never had a contract with Cannon. Sensing this was a vulnerable time, IATSE chose to strike all Cannon films. On Thanksgiving Day, Luddy flew with John Peters of Zoetrope to Los Angeles to try to settle things. After a two-and-a-half-hour meeting with IATSE West Coast representative Harry Floyd and Menahem Golan, the strike was settled, but two shooting days had been lost. Mailer has managed to make up the two days, even though Wings Hauser, one of the leads, now has the flu.

Despite rumors of a bad soundtrack, the sound is excellent, says Luddy. Luddy and Mailer have hired an expert sound man, Drew Kunin, who did Jim Jarmusch's *Down by Law.* "There are no more problems than on any location shooting," says Luddy. Just to cover itself, the production company has budgeted 40 hours of studio time for dubbing.

"Norman is determined to prove to the film industry that he is budget-conscious," says Luddy. "Cannon feared that given his history, he would run amok and that the film would end in some kind of madness. Norman is *determined* that this won't be his last film."

THE CREW IS GETTING TIRED. The sun keeps hiding behind the clouds, making it hard to "match" different camera angles.

The house is so cold that the crew is bundled up in down jackets. One exhausted crew member has fallen asleep under the grand piano.

Ryan O'Neal has been keeping people's spirits up.

"Tatum should have married Becker, not some washed-up Irishman [John McEnroe] with more money than he knows what to do with who's on his way down," he tells the crew.

"My father is 83 years old," says O'Neal, "and he keeps asking me, 'How's Sarah?' " (referring to Farrah Fawcett, his companion of eight years).

Then suddenly, between setups, O'Neal grabs me by the sleeve. "Come, let's talk," he says.

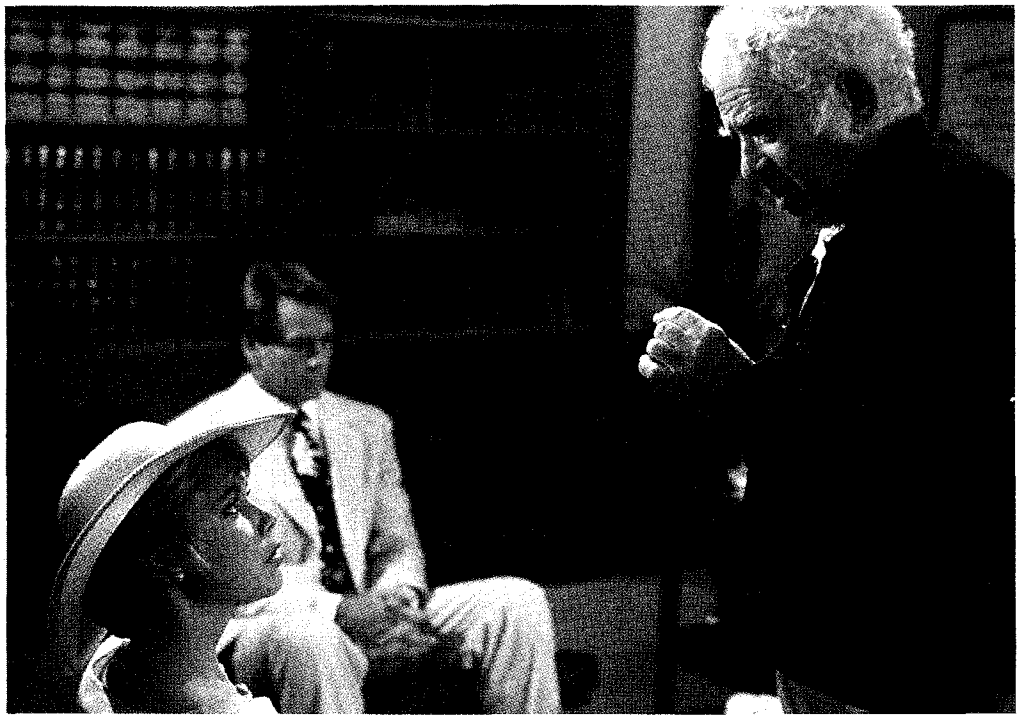
We go into the room where the grips retreat, and O'Neal hurls himself, exhausted, onto the bed. The makeup man says all O'Neal needs is a little touch-up around the eyes to play the part.

"How is it going?" I ask.

"Easy," says O'Neal, dressed in blue jeans, a black denim jacket, and a T-shirt. "The dialogue just rolls off my tongue. I'm fascinated with self-destructive people. I don't know why," he says. He smiles at me.

He has accepted the part, he says, in spite of the fact that they "don't want to pay me much and want to shoot the whole thing in six weeks. I'm a grandfather now—I don't like that kind of pace!" he says. "I hadn't worked in a year—no interesting offers—and I was proud I can still put it all together."

Making the picture hasn't been "all a picnic," says O'Neal. "Mailer and I are friends, though not intimate friends. Our friendship has allowed us the right to become annoyed easily. Sometimes he's very nippy with me. I told him he has to take me aside, but he doesn't." He and Mailer met years ago through ex-boxing champion Jose Torres and used to spar together at the 14th Street gym. O'Neal claims he has always let Mailer win. "I'm no fool! I got the part!" says O'Neal.



COACHING: *Mailer directs O'Neal and Debra Sandlund, for whom he has high hopes.*

"I'm very tired and confused about where to go from here," O'Neal says. "My baby [Redmond, two] was here until a few days ago. It's hard. Now I'm by myself."

Out of loneliness and the need to "run lines," O'Neal cooked dinner for co-star Larry Tierney last night. "I have high cholesterol and don't eat meat. But Farrah had left some sauce for meat loaf and I'm on the phone with her to Houston asking her if I can use it on chicken—I don't cook, I have a *woman!*" O'Neal adds, "Farrah's a fabulous cook. Farrah says you can use it with the chicken. Anyway, I wanted to run lines with Tierney. I'm trying to understand him. I want to know, 'Why did you f--- up your career? Why does your nose spread over your face when you were once so handsome?"

In the movie, O'Neal plays a younger version of Tierney, a drunken screwup. In a way, the character is also a version of himself. "Norman has seen me broken down and wrecked." Though "I never drank to the point of blacking out. My philosophy is I never drink anything *brown,*" says O'Neal.

But bothering O'Neal more than anything is the fact that "on Wednesday I go down to Maryland for my son's murder trial. [Later in the month, Griffin was found guilty of negligence.] I was on the phone with Francis, and I said, 'I wish it had been Griffin.' He doesn't need me," says O'Neal of his son. "Some people just don't need anybody. I think he's embarrassed by his life-style and his behavior. He knows I expected more of him. He has so much to give. He's a beautiful drum player. He plays like Gene Krupa." O'Neal looks as if he's about to cry. "You know, I knocked his front teeth out once," says O'Neal. "Now he's got glass teeth like his mother [O'Neal's ex-wife, Leigh Taylor Young]."

Is it a problem that Zoetrope, Coppola's company, is overseeing the production of *Tough Guys* after Griffin was involved with the death of Coppola's son? "Francis is a big man," says O'Neal.

O'NEAL IS CALLED TO GET ready for his next scene. Perhaps now that O'Neal has consented to be interviewed, Rossellini will appear, I think.

O'Neal's scene is to be shot in Mailer's attic, refurbished as a writer's dream study. There's an old telescope, oak furniture, whalebones on the window frames. Outside, the sky is azure and gold. The crew is getting tired—the cinematographer John Bailey, Mailer's directorial consultant and right-hand man, who shot *Ordinary People* and *Silverado,* is looking for O'Neal's assistant and stand-in of fifteen years, Greg Hodel. "Where is he? Is he going home or is he not? I've been asking that question for *six* weeks!"

O'Neal arrives for the shot. He is getting testy, too. "You're cutting too soon! Don't cut there!" he cries at one point.

O'Neal looks up. There, standing in the back of the room watching him, appearing as if out of nowhere, is Isabella Rossellini. Rossellini wears no makeup. She is in a red wool scarf, baggy pants, a faded sweater, and a positively dumpy coat. She smiles at O'Neal warmly. It is my first glimpse of her. At first I'm disappointed at the faintly sallow skin without makeup, the shabby clothing.

But then I look again. There's the large and distinctive nose, the full lips, the deep, warm eyes, the insouciance of the whole getup, defying ordinary concepts of beauty and enhancing hers. Ingrid Bergman, I remember, also used to favor baggy clothes and head scarves.

"*E-e-zabella!* You saw me being a swine!" O'Neal cries remorsefully.

"Stop bickering and get the shot!" cries Mailer.

The shot is completed, and now everyone has to stand still for room tone (the sound level recorded in each room so that shots can be matched). The only sound is the rumbling of the crew's stomachs.

As the afternoon wears on, I notice that Rossellini has been watching me as I talk to O'Neal and to Mailer. At about five, Itaka Schlubach-Hicks approaches me and says Rossellini would like me to join her for dinner this evening. There is some discussion about whether I can write about the dinner. Finally, after several conversations with Schlubach-Hicks, I agree to eat and not write.

The crew is setting up in the dining room now. This is a difficult scene in which Larry Tierney has to tell O'Neal, his son in the film, that he loves him. While the crew prepares to shoot, Tierney plays endless word games and solitaire.

Crouched outside the dining room, I hear Tierney tell O'Neal, "I love you," over and over again as they rehearse the scene. O'Neal is egging Tierney on. "You've got to be *emotional!* You've nev-

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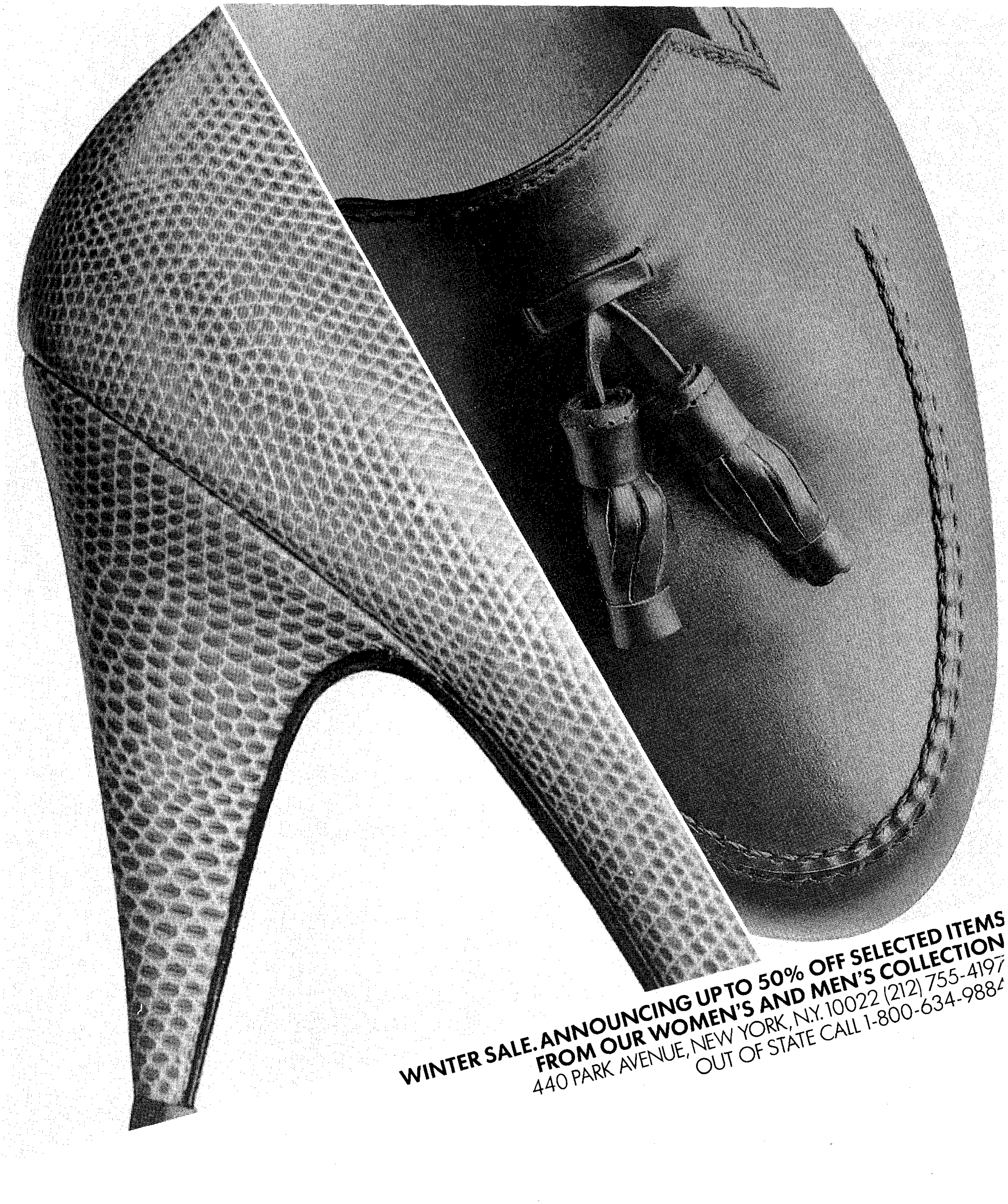

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SUSAN **BENNIS** WARREN **EDWARDS**

KEEPING COOL: *Debra Sandlund, the actress playing the sluttish wife, in "an act of spiritual appropriation," says her Christianity is "a stabilizing influence" in the nude scenes.*

er said you loved me before." Later, O'Neal remarks that "the reason he's not getting enough emotion is because he has a whiskey bottle in his hand," referring to Tierney's struggle with alcoholism.

Mailer is starting to look tired. "If we can just get through tomorrow," he says.

In between shots, Mailer comes up to me. "You look like one of my ex-wives," he says.

"I hope it's one you like," I say.

"Well, I like her now. It's Jeanne Campbell [his third wife]. We have an exceptional daughter in common—my daughter Kate" (whom Mailer directed in his play *Strawhead*).

Jeanne Campbell is fine, I think. At least it's not Adele Morales, the one he stabbed. On the other hand, there was that *symbolic* murder of Lady Jeanne in *An American Dream,* when the character Rojack strangles his wife and throws her out of the window.

At 7:10, "it's a wrap." The crew will go on to dinner and afterward will view the dailies.

Itaka Schlubach-Hicks comes up to me. "Isabella doesn't want you to come to dinner with us because she has some very intimate things to discuss with me." Oh boy, I think, Schlubach-Hicks and Rossellini make those tough guys—Mailer, O'Neal, and Tierney—look like pussycats.

Later, at Napi's restaurant, I have dinner with Tom Luddy. A few tables away, I see Rossellini. She sits erect, her hair styled as if someone had placed a bowl on her head and cut around it, her long neck a graceful arch, still in the same dumpy sweater. I see the profile and can just hear the intonations of her Italian-accented voice as she talks animatedly with Schlubach-Hicks; Michael Kaplan, the costume designer; and Frances Fisher, who plays Jessica Pond, one of Madden's girlfriends.

That night, in the motel, I drink quantities of coffee so that I can stay up till one, reading Mailer's script. Mailer has changed the basic plot of the novel from a real-estate scam to a cocaine adventure. The script is complex, with flashbacks and hallucinations, and I wonder if Mailer will have trouble cutting the film. But then, Mailer has written, "Film lives somewhere in that underground river of the psyche which travels from the domain of sex through the deeps of memory and the dream, on out into the possible montages of death." So I guess he knows what he's doing.

TUESDAY, DECEMBER 9

I ARRIVE ON THE SET AT 9 A.M. AND interview John Bailey. "I'm not highly visual aesthetically," Mailer has told me. "I'm good at the script and the language and getting the performances out of the actors." Of his first film, *Wild 90,* Mailer wrote, "The camera had moved with the delicacy and uncertainty, the wariness before possible shock, that the human eye would feel in a strange situation." That film and his ensuing ones were technical disasters, so he has decided to hire a master craftsman to help him this time. Now, Bailey says, "I'm trying to do this with a certain amount of style and deliberation, but even in my first picture, *Boulevard Nights,* I had 43 days to shoot. The call sheet [the list of scenes] should be framed! We're doing thirteen different scenes, each representing a specialized lighting situation."

Next, I visit the actress playing Madden's wife, Patty Lareine. Debra Sandlund opens the door to her cottage, her hair bleached a lighter blonde, wearing a bright-red top, tan suede boots, bright-red lipstick and nail polish, her bra pushing her breasts into high points.

Mailer has high hopes for Sandlund and thinks she is going to be a big star. Her rise has been swift—she has done only television (*The A-Team*) before this, but the Cannon casting director brought her to Mailer. She went through four readings before she got the role.

"Are you dressed for the part?" I ask.

"I tend to dress like this," says Sandlund, 24, in a shy manner that contrasts with her outfit. Mailer sees Sandlund as an innocent, and calls her portrayal of the sluttish Patty "an act of spiritual appropriation."

Sandlund is a practicing Christian. "It's a stabilizing influence," she says. During the shooting of one of the nude scenes, she found herself pulling the sheet up over her breasts. But Mailer told her, "Debra, I'm not trying to see you. But Patty wouldn't pull the sheet up over her like that."

Her parents, Sandlund says, understand that "I'm just acting, it's not me." I leave for my appointment with Lawrence Tierney.

Tierney is in the house across from the set, playing another word game. I sit down to interview him. As I question him, his eyes never leave his word game, in which he's matching columns of letters on a yellow pad. So I look at the top of his bald head.

"I hear you were a bit of a wild man once," I say.

"Don't listen to them," says Tierney. "That was in the wildness of my youth. Today I'm sober, sedate, and circumspect."

"How many times have you been arrested?"

"So many times. Can't we talk about nice things?"

"Well, are there any parts of yourself that you bring to this role?"

"Just me and my charming personality."

"You're not a Method actor?"

"I subscribe to the Spencer Tracy school of acting: 'Just know your lines, and don't bump into the furniture.' "

"What color was your hair before it was shaved?"

"Absent."

"How do you *see* the character of the father?" I ask.

"I just *look.*"

"How old are you?"

"Twenty-nine."

"How do you *feel?*" I ask.

"Feel me, and find out," says Tierney.

"You're a journalist's dream of an interview," I say.

Tierney looks up from his word game for the first time and slightly raises the left side of his mouth in what I assume is a smile.

Tierney is the last interview of the day. Soon, another journalist from France will be flying in for ten minutes.

I say good-bye to Mailer, who gives me a hug. Outside, the clouds are lowering over the bay. On an impulse, I decide to forgo the 25-minute flight to Boston and drive the two and a half hours instead.

WEDNESDAY, DECEMBER 17

TODAY IS THE LAST DAY OF shooting. Mailer's voice is hoarse with exhaustion, but there's a note of triumph in it. "We finished on time—actually a day and a half ahead of schedule," he says, "and we're *under budget!*" For the time being at least, it looks as if Mailer has conquered his Africa.

THE MAN WITHOUT A COUNTRY

AN ÉMIGRÉ WRITER'S MYSTERIOUS ODYSSEY

BY MARY LEE GRISANTI

LUNCH IN THE PRIMORSKI restaurant in Brighton Beach: The heavyset men in their stiff leather jackets run the local shops—no longer groceries, pharmacies, and delis, but *produkti, apteki,* and *gastronomi.* The heavyset women in their best Lurex sweaters still aspire to a Soviet model of beauty, their hair and lip color the same dazzling, ferrous red. On tables set with mismatched china, bottles of Georgian Borjomi mineral water collect next to liters of vodka. Huge hunks of barbecued lamb shashlik sizzle on skewers as long as swords. The noise of arguments and laughter rises steadily.

Suddenly, champagne arrives and glasses are raised all around. The restaurant is silent. A toast is offered to a large, stolid man with ice-blue eyes and a full gray beard.

"Hemingvay!"

The man they call Hemingway nods and takes a sip from his glass. He has the body of a nineteenth-century Russian merchant as captured by the pen of Gogol or the brush of Kustodiev. His stomach starts a bit above his knees and ends at his chin. He wears an ascot, once the identifying mark of a Moscow intellectual.

He is Ephraim Sevela, 58, a screenwriter and novelist and a onetime member of the elite of the Soviet movie world. Fifteen years ago, he seemingly gave up everything to take part in a sit-in at the Kremlin, a protest aimed at earning the right to immigrate to Israel. Eventually, he was one of the first Jews to leave in the exodus that began in 1971. France's *L'Express* magazine put him on the cover, lauding his self-sacrificing activism and calling him "a Slavic Christ."

Since then, he's written thirteen novels, published in 65 editions worldwide. He was described in a 1980 New York *Times* article as the only commercially successful Soviet émigré writer apart from Aleksandr Solzhenitsyn. While Sevela is not well known to American readers, he has a large audience in Europe.

Émigrés, however, are his greatest fans, and many have lionized him in the way that Russians (for whom one of the lowest insults is to be called *nekulturny,* "uncultured") do their writers. In Brighton Beach and other enclaves around the world where thousands of middle- and working-class Soviet émigrés live, Sevela is a legend. He speaks for those Jews who were second-class citizens in the Soviet Union but are too Russian to live happily anywhere else.

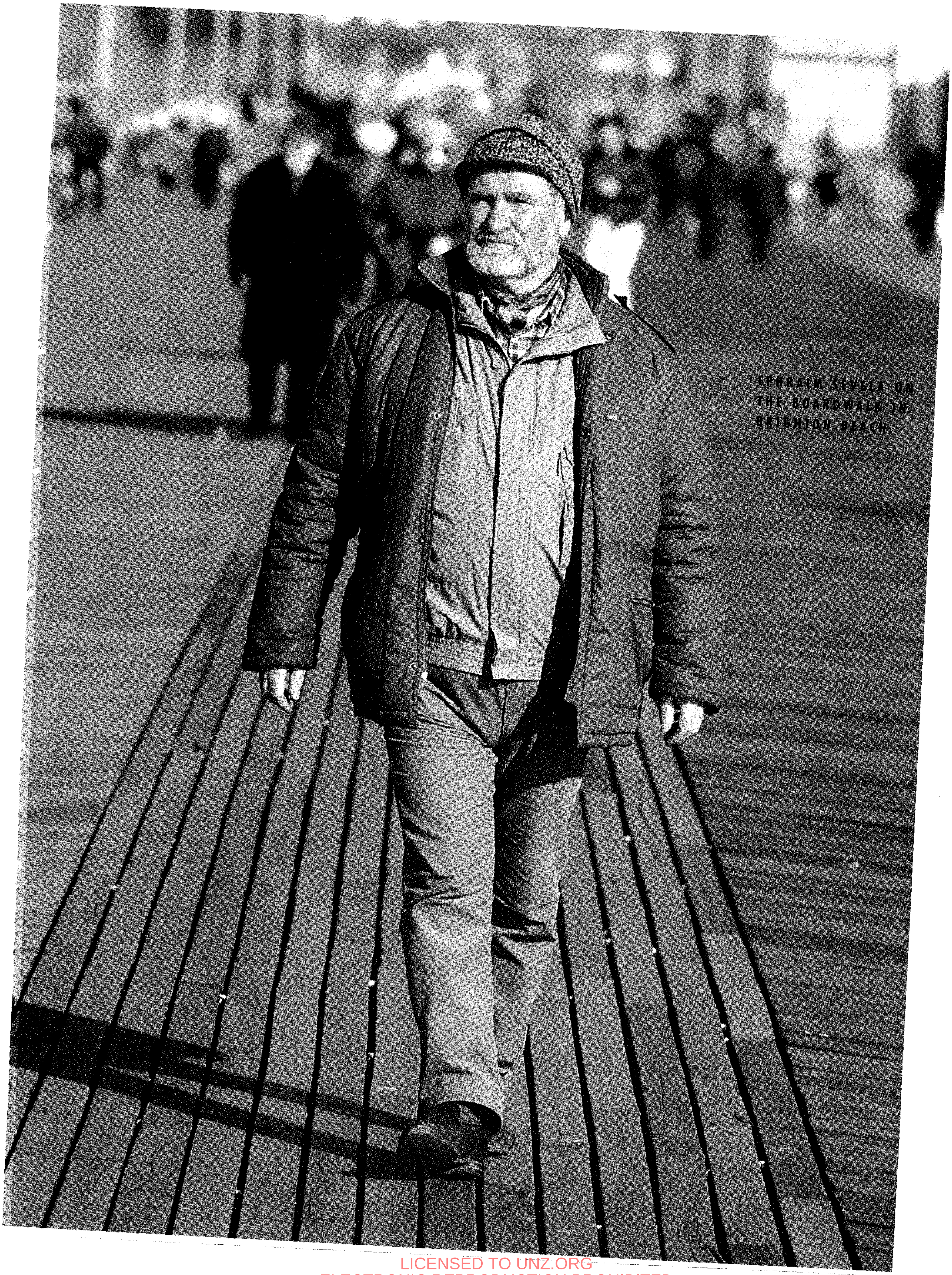
"You could go without eating, without drinking, without sleeping, just to listen to his stories," says Rima Melik, the owner of the Kavkaz Restaurant, where Sevela has often held court. Sevela, Melik adds, is "a man out of a fairy tale."

At times, however, Sevela has seemed more like a man *in* a fairy tale—a tale with undercurrents of intrigue and betrayal. Shortly after arriving in Israel, he became an outspoken critic of his adopted country and an avowed anti-Zionist. He produced a film and a book denouncing Israel, and some of his views have been disseminated in the Soviet Union. He has traveled frequently to Eastern-bloc countries.

A year and a half ago, when Sevela disappeared virtually without a word, rumors began to circulate among his friends—talk that he had returned to the Soviet Union, something many émigrés believe he could not have done without clandestine Soviet connections. Ten months later, he suddenly appeared again, explaining that he'd been in Poland making a movie about Jewish children in the Holocaust.

Sevela indignantly denies that there's anything clandestine about his relationship with the Soviet Union. However, he says he has been invited back to Moscow to make a movie—an arrangement that isn't likely to settle the questions that have been raised about him. Has he conspired with the Soviets? Has he been used by them? Or is he simply a man torn between two cultures—Russian and Jew-

PHOTOGRAPH BY LOUIS PSIHOYOS



EPHRAIM SEVELA ON THE BOARDWALK IN BRIGHTON BEACH.

NINETEEN OF THE MOSCOW STRIKERS WENT DIRECTLY TO ISRAEL. ONE—SEVELA—STOPPED OFF IN PARIS.

ish—and forced to live his life in permanent limbo?

UNTIL THEY APPLIED TO EMIGRATE, Ephraim Sevela and his wife, Julia, led the privileged life of the elite. She was a successful actress and the granddaughter of one of the most popular entertainers in Russia (Utesov—a man described as the Russian Frank Sinatra). They had a large apartment in Moscow. As members of the government film industry, they were relatively free to travel within the Soviet Union. By Soviet standards, they were as well off as Hollywood moguls.

Sevela has drawn upon his early years for much of his writing, and today when he talks about his past, the line between fiction and fact is sometimes hard to locate. As a child, he says, a German bomb threw him from a train as his family was evacuating the small Belorussian town where he was born. He spent the war wandering the countryside, a sort of Soviet Artful Dodger. He was eventually taken in by a Red Army officer and became the regimental flag boy. At the end of the war, he returned to his stunned family.

Later, Sevela served in the military and worked in Lithuania at a time of fierce national resistance to the Soviet takeover. Several of his friends have suggested that he was an intelligence officer there. He told me that he was a journalist. (It's worth noting that Soviet journalists essentially work for the government.) The books that he later wrote about these experiences, particularly *Not Like Other People* and *Truth Is for Strangers,* deal with the price people pay for survival. The child hero of the first is an expert con man; the protagonist of the second is a Lithuanian-nationalist poet who collaborates with the Soviets.

By Sevela's account, his entry into the closed world of the Soviet cinema was charmed: As an unknown provincial, he bet a friend that he could write a script, travel to Moscow, and get it accepted. He says he wrote a script in three days and it was accepted four hours after he'd presented it. In Hollywood, such a scenario would be wildly improbable. In Moscow, it seems impossible. Script approval probably takes longer than any other aspect of film production in the Soviet Union. Political reliability is the foremost consideration, and friends and benefactors count as much as the text itself.

Once part of the movie world, Sevela enjoyed considerable success, making at least a half-dozen movies on politically congenial subjects, from romances to Red Army heroics. But in 1970, he and his wife suddenly sacrificed the privileges of their status by applying to immigrate to Israel; a few months later, Sevela joined a dangerous public protest.

What has become known in the West as the Moscow Strike was a sit-in staged by 24 Jews in a reception room of the Soviet president's office on February 24, 1971. The strikers demanded a meeting with President Podgorny to assert their right to "join their families" in Israel.

Jewish emigration was only beginning to become a major issue in Russia, but the strikers knew what their future held. Jews who want exit visas are considered traitors who have renounced the motherland. Most are quickly dismissed from their jobs. Many lose their friends, even their families; being close to someone who has applied for emigration can ruin a career. Prospective emigrants live in a state of uncertainty, waiting for visas that may never come. The strikers expected to pay an even higher price—at least ten years apiece in labor camps.

The protest area was blocked off by busloads of militiamen. KGB agents inspected anyone who tried to approach. In the darkness of the early evening, the strikers heard a brief radio report from the BBC—they were the focus of worldwide attention. That night, a representative of Podgorny came to them. "Your request has been granted," he said.

TWENTY OF THE STRIKERS were allowed to emigrate. Nineteen went to Israel. Sevela went to Paris. Today, he claims he was singled out because he was the most articulate and well-known figure among them. The strikers had become a familial group, trusting only one another, taking comfort in the solidarity of resistance. "Such people like to say, 'We have created a country of refusal,'" says Jerry Goodman, executive director of the National Conference on Soviet Jewry.

Sevela, however, wasn't quite like the others. During his first weeks in Paris, he indicated to *L'Express* that he had been in on the strike's planning; within a short time, he changed his account. Sevela now says he was asked to join the group only the night before. Though the strikers didn't have "even a chance to dream" that they would be saved, Sevela decided to go along.

"I was one of them because I was invited," Sevela says. "I did not know them well before I came. They invited me because they knew my name—I had made eight films. I would have been right to tell them to go to hell, because I had such a good life. But I had to go. Because of my dignity as a former officer and a gentleman, because it was dangerous and someone had to do it. I'm not brave, but I was ashamed not to be brave."

In France, Sevela says, he and his wife were celebrated in the best homes. Prominent movie people came to call. Restaurants would not accept their money, and Jewish philanthropists were willing to take care of them for the rest of their days, though Sevela maintains he refused handouts.

Almost immediately, Sevela wrote his first book, *Legends From Invalid Street,* a collection of bittersweet stories set in a Jewish village near a river. The Jews there were huge, fair, blue-eyed carters called *balagulas,* who were strong enough to fight eight policemen at a time. Their faces were "so thick with freckles they looked positively fly-blown. You won't find anything like those freckles nowadays.... There were huge ones; there were some small as poppy seeds.... A lot of people had them on the nose and ears even."

Sevela says he wrote *Invalid Street* in fourteen days out of despair at not being able to make movies. Almost as quickly, the book (which was later published in the United States by Doubleday) became a hit, compared by some critics to the work of Shalom Aleichem.

Late in 1971, Sevela finally arrived in Israel—welcomed as the hero of the Moscow Strike and the author of an acclaimed book. It should have been a joyous homecoming, but things did not work out that way. "In Israel, Sevela was not social with the other members of the strike," says Goodman. "He was a very solitary, odd person, not part of the group."

Soon Sevela was traveling in America and Europe, raising money for Soviet Jews through the United Jewish Appeal. As early as April 1972, however, he was complaining about Israel, particularly about the unemployment among Soviet artists there. If not redressed, he told *The New York Times Magazine,* the problem would signify that "Zionism is bankrupt." His comments were picked up and triumphantly published by a Soviet journal, *Za Rubezhom* ("Beyond the Border").

At about this time, Sevela began to make a film depicting the absorption of Soviet Jews into Israel. *Where Is My Home?*

is a strident, technically poor "documentary" that tries to show that Soviet Jews were being lured to persecution in Israel. It opens with a shot of a parched dirt street in Jerusalem. A voice is heard reading the Shema, the basic Hebrew prayer uniting all Jews: "Hear O Israel, the Lord our God, the Lord is One." Next come shots of log dachas in the snow and pictures of apple-cheeked folk dancers—photographs that seem to be right out of *Soviet Life*. "You have left your homeland, the land where you were a child," the voice-over says, "and for what?" The camera pans an Israeli cemetery, lingering on graves of Soviet-émigré soldiers.

Lullaby, **the movie he made last year with the Polish film agency, dramatizes three stories from the Holocaust.**

A SCENE FROM *LULLABY.*

The movie goes on to show a Soviet émigré who claims he was mistaken for an Arab and beaten by Israeli police. American Jews dressed in high–Duane Hanson tourist regalia are shown inspecting Israeli buildings built by American donations. A recurrent theme is that money given by American and Western European Jews is used to subjugate the indigenous Arab population.

Many of the ideas in the movie seem to follow the Soviet party line, says David Bar-Illan, a well-regarded authority on official Arab and Soviet anti-Semitic propaganda. (Bar-Illan has not seen the film; its contents were described to him.) Anya von Bremzen, an émigré writer who has seen the film, says it was "just like the propaganda they showed us in Moscow before we left."

Sevela claims today that *Where Is My Home?* was a private film that was never sold or distributed. "It was never shown on TV anywhere. I have shown it once to a group of Jewish activists in New York," he told me. Several people have a different recollection of events, however.

The film's editor, Victor Petrashevich, told me that since 1977, when the film was finally finished, he has screened it for a number of interested parties, including Channel 13 and several Soviet officials from the United Nations. Petrashevich also claimed that several copies of the film ended up in the hands of Arab businessmen and were distributed in the Middle East. Slava Tsukerman, an émigré director whose *Liquid Sky* became a cult classic, says he saw the film—along with an interview of Sevela—on cable television in New York.

IN THE MID-SEVENTIES, SEVELA wrote *Farewell, Israel!,* a carping prose version of *Where Is My Home?* His editor at Doubleday in those days, Betty A. Prashker, decided it was not of publishable quality and turned it down. Sevela now accuses her of having waged a campaign against him, because "she was a Zionist and I, an enemy of Israel." Prashker, now editor-in-chief of Crown, points out that she has published such strong criticism of Israel as A. B. Yehoshua's *Between Right and Right*. Sevela's book was ultimately published by the right-wing publisher Henry Regnery.

Though *Farewell, Israel!* wasn't widely reviewed, the book apparently continues to find an audience here. As recently as last spring, advertisements for it ran in *The Spotlight,* a journal that has been accused of anti-Semitism and that was started by the man who founded the Institute for Historical Review, a California-based organization that has tried to prove the Holocaust never took place.

Farewell, Israel! was also one of the relatively few contemporary American books to be reported on inside the Soviet Union. In 1976, before the English translation appeared, the book was discussed in *Literaturnaya Gazeta,* the influential newspaper of the Soviet writers' union.

The report "depressed everyone terribly," says a woman who was waiting to emigrate when it appeared. "When Sevela recanted, we were stung. I knew that I was determined to leave, but there were other people who gave up."

By the late seventies, the Soviets had begun a campaign to attract Jewish émigrés back to Russia. The campaign has been only marginally effective, though the repatriation of some émigrés has drawn attention. Last week, about 50 Soviet émigrés living in the U.S. flew back to Russia. A Soviet spokesman said it was the largest group of Soviet émigrés yet to repatriate from the U.S.

Though Sevela was in Israel and was conscripted during the Yom Kippur War, he traveled constantly. Eventually, he and his wife were divorced, and she has remained in Israel with their son. (They also have a daughter, who now lives in Paris.) In the last several years, Sevela has returned to Israel only once.

"I never was a Zionist, I am not now a Zionist," says Sevela. "The word 'Zionist' for me is full of shit. The biggest Zionists are dying for Israel in the cafeterias of Paris and New York. The word is compromised. I am a Jew. I am proud of myself. I cannot say that I am proud of my nation. My nation is Brighton Beach. I cannot say I am proud of Brighton Beach. There is a saying: 'I like milk, but not the herd of cows.' "

In the early eighties, Sevela decided to make Brighton Beach his home base. It was an odd choice for a man who had been entertained in the grandest style. Most well-educated Soviet émigrés don't live there—at least, not for long. Perhaps one reason for Sevela's decision is that *Farewell, Israel!* has not been published in Russian in this country, and most of Sevela's Brighton Beach audience doesn't read English. The émigrés of Brighton knew him as the teller of *shtetl* stories. "The Russians have the tradition that a writer is a teacher of life—like a priest," Sevela says. "Journalists are the

A MONTH AFTER HE EMBARKED FOR POLAND, A RUMOR CAME BACK—SEVELA WAS ON HIS WAY TO MOSCOW.

police, but writers are gods. And a writer who lives among the people like a friend! They are so proud!"

The Russian editions of his novels—which Sevela prints himself—sell out at the Black Sea bookstore on Coney Island Avenue. Most of his recent books are contemporary stories—tales of tawdry love affairs between disgruntled Soviet émigrés and sweet young things. Marina Temkina, an émigré poet now living in New York, characterizes Sevela's work as a type of fiction no longer being written in the Soviet Union: "boulevard literature"—gossipy, sentimental, mostly sexual stories, a kind of prose soap opera. They have not been translated into English and have had their greatest sales in West Germany, where their anti-American and anti-Israeli subthemes are apparently met with some enthusiasm.

In *Toyota Corolla* (1985), for example, an ex-KGB agent named Anton defects to the CIA, which turns out to be full of crooks and embezzlers. In a passage characteristic of the book, Anton says, "If these are the people who protect this big country, I'm afraid . . . for the fate of the free nations. And I am sorry for myself that I jumped from the victorious flagship on to this sinking barge."

Nobody denies that Sevela is a good storyteller, however, and the Brighton Beach readers apparently look for entertainment, not politics. Sevela soon became a very conspicuous figure in Brighton—a famous author with "enough money to wallpaper New York," as Irina Orlikova, whose family owns the Black Sea bookstore, described him. Rima Melik, the Kavkaz Restaurant owner, recalls that the famous writer dressed in the same blue jeans all winter, the same pair of shorts all summer. "Each day, he ate the same thing: shashlik and a bottle of Saratoga water," Melik says. "The bill was always $6.90, and he always left a 10-cent tip for the waiter."

There was talk that he was a master at getting other people to pick up his expenses, but there were also dramatic displays of generosity. Victor Petrashevich, the film editor, remembers seeing Sevela pull $5,000 out of his pocket because a friend needed a loan. Sevela insists that reports of his wealth are exaggerated, and indeed, it's unlikely he could have earned enough as an author to travel as extensively as he does.

Though based in Brighton Beach, Sevela traveled almost constantly. He went to West Germany, visiting the Frankfurt Book Fair and hawking rights to his works. But he also went to Soviet-bloc countries. Parts of Eastern Europe—the Black Sea area, for example—have become attractive to émigré vacationers because they are inexpensive and culturally familiar. But East Germany and Poland are politically tougher, more dangerous places to visit for any length of time. Many of Sevela's Brighton Beach neighbors warned him not to visit these countries, but Sevela brushed the warnings aside.

"Most of the people in Brighton were common criminals in the Soviet Union, and that's why they're afraid of being arrested if they go back," Sevela claims. "Besides, I like danger—it polishes the blood. I like to play with fire. When I was a young boy, I used to change my name with every girl I met. Why? Just to see if I could not make mistakes."

Nostalgia, too, draws Sevela back to Eastern Europe. He speaks often and openly about his longing for Russia. "There was only one country for me—not even Russia, but my small neighborhood in Moscow, between Leningradsky Prospekt and the Metro Aeroport. Only now I realize how wonderful it was. It was full of intellectuals—even your enemies were interesting. We all had two cars, when the rest of the country didn't even have one car per thousand people."

In May 1985, a friend drove Sevela to Kennedy airport for yet another trip to Poland. This one was different, though—he was going there to make a movie, with the assistance of Film Polski, the official Polish film agency. At a time when the Jaruzelski government was under intense scrutiny from the Kremlin, it seems unusual that it would have—on its own—awarded script approval to a notable Soviet Jewish émigré.

Though Sevela traveled extensively, raising money for Soviet Jews, he complained bitterly about Israel.

Russian Jews
are coming-
your calls
can keep
them c

AT A RALLY IN NEW YORK IN 1972.

ABOUT A month after Sevela left, one of his friends got a call from a man named Hany Kamal, a close associate of Sevela's who often traveled with him to Eastern-bloc countries. In Brighton's world of unassimilated Jewish refugees, Kamal, a Russian-speaking Arab who was born in Cairo and educated in Moscow, is looked at with some suspicion. His news about Sevela shocked and frightened Brighton Beach: Sevela was on his way to Moscow.

As the months passed with no further word from Sevela, his friends grew worried. At first, there was speculation that he'd been arrested; later, some émigrés took a darker view of their friend, speculating that he'd made a secret arrangement with the Soviet government. "All Brighton is asking about him," said Irina Orlikova at the Black Sea bookstore one day last winter, after Sevela had been gone for almost ten months. "No one goes to Russia once he has emigrated—

Photograph by Herbert Bennett.

either you are captured or you're invited.”

Meanwhile, Sevela's Brighton friends weren't the only ones who wanted to know where he was. While researching this story, I was visited twice by an FBI agent named Jim Dooley, who said that the bureau had been looking for Sevela since shortly after he left the country. The agent wouldn't say why the FBI wanted to talk to Sevela.

In mid-March, just as a number of people in Brighton Beach were starting to think they would never see Sevela again, he suddenly reappeared, full of explanations. He hadn't gone to the Soviet Union, he said; he'd been granted a visa to visit his father, but was told the Moscow hotels were full. Asked to reapply for Yalta, he was turned down.

Several of his émigré acquaintances were skeptical of his story. “If a visa is granted, a hotel must be found,” says one. “And who would tell him to reapply for Yalta? It's more difficult to find a hotel room in Yalta than in Moscow.”

Sevela maintains that his Polish movie took about four months to make, including pre- and postproduction. He was gone for ten months. He accounts for the rest of this time by saying he made frequent trips to West Berlin to raise money. During much of that time, however, his friends in West Berlin were calling his friends in New York trying to find out where he was.

The Polish movie—Sevela's first film since *Where Is My Home?*—is titled *Lullaby.* Written and directed by Sevela (and produced by Kamal), it dramatizes three vignettes of the Holocaust. According to Sevela's description of the movie (I haven't seen it), the first two involve only Jews and Nazis. The third—the title story—tells how a Polish priest and his ecstatic congregation save a Jewish boy.

Lullaby was to have had its first public showing on March 24 in Warsaw at the home of Jim Hutcheson, who was then the American cultural attaché there. Hutcheson, Sevela says, “fell in love with the film.”

Hutcheson, however, told me that he had never seen it. By telephone from Warsaw, he explained that he had given a party to introduce the filmmakers to the press based on Kamal's description of the project as “an Arab and a Jew working together on a film about Jewish children in the Holocaust.” Hutcheson did not know of any of Sevela's anti-Zionist work; he'd only read one story by him. He added that *Lullaby* had indeed been scheduled to be shown at the party but that Sevela and Kamal had withdrawn it at the last moment, citing technical problems.

Since then, other problems have come up. Sevela and Kamal have severed their relationship of many years, apparently because of a dispute over money. For a time, Sevela says, *Lullaby* was held up because of the disagreement; now, he claims, the movie is in the hands of Film Polski, which is about to release it to him for international distribution.

“The Russians have the tradition that a writer is a teacher of life,” says Sevela.

EFRAIM SEVELA
Moische, geh du voran
Edgar Hilsenrath
Gib acht Genosse Mandelbaum
Roman

AT THE FRANKFURT BOOK FAIR.

NEXT WINTER, SEVELA'S second children's book, *Not Like Other People,* is scheduled to be published by the junior-books division of Harper & Row. Like the last vignette in *Lullaby,* the book is about a little Jewish boy who is saved by peasants. To an extent, the story tracks Sevela's account of his own youth. The boy in the book is tossed from a train, escaping, albeit accidentally, from his mother and father, who beat him. He's taken in hand by Russian peasants, who transform him from a thieving, lying vagabond into a man.

What's striking about *Lullaby* and *Not Like Other People* is the extent to which their stories conform to the official Soviet line on the Holocaust. The Soviets have long claimed that the Red Army and well-meaning peasants were the only people who actively resisted the Nazis to save the Jews. This contradicts almost all serious research in the field.

Recently, Moscow has begun a sophisticated propaganda blitz to rebut the Soviets' reputation for anti-Semitism. Among its manifestations are well-publicized changes in the Soviet emigration law. Although Anatoly Sharansky and others concerned with Soviet Jewry have criticized the changes for actually making it harder for Jews to get out, Sevela is enthusiastic. “There is a new wave of democratization in Russia,” he says. “Gorbachev is doing a lot of interesting things. This is a new era in the economic, cultural, and spiritual life of the Russian people.”

Sevela has good reason to be pleased with Gorbachev. Several weeks ago, Sevela revealed that he had been approached by representatives of Sovexportfilm, the Soviet film-export agency, to do an American-Russian co-production of one of his screenplays, *My Naked Maple Tree,* a story of women without men in Russia after the war. Sevela said the Soviets invited him to come to Russia and direct the film with a participating American company. Konstantin Thoeren, the Los Angeles–based producer of the mini-series *Peter the Great,* said that his company has opened discussions on the project with Soviet movie officials in Moscow. The Soviet cultural attaché in Washington, Alexander Potemkin, confirms that he has met with Sevela but won't say whether the movie has been given the official go-ahead. If all goes well, Thoeren said, this unusual project could begin filming at the end of this year.

The movie raises again, however, the questions about Sevela: artist or propagandist? Romantic or cynic? Victor Yakhot, a Soviet émigré scientist now at Princeton, thinks the answer may lie in Sevela's powerful drive to be honored and successful. “If you have a gift for self-promotion, you'll find the right people to promote you,” Yakhot says.

But Sevela himself insists he has just followed his own divided instincts. “Physically, I have Jewish roots,” he says, “but spiritually, culturally, I am a Russian. I cannot tell you now that I am a Jew, because most of my best qualities, the qualities of which I'm really proud, are Russian. I have two faces, a Russian and a Jewish, and this will be all my life.” ■

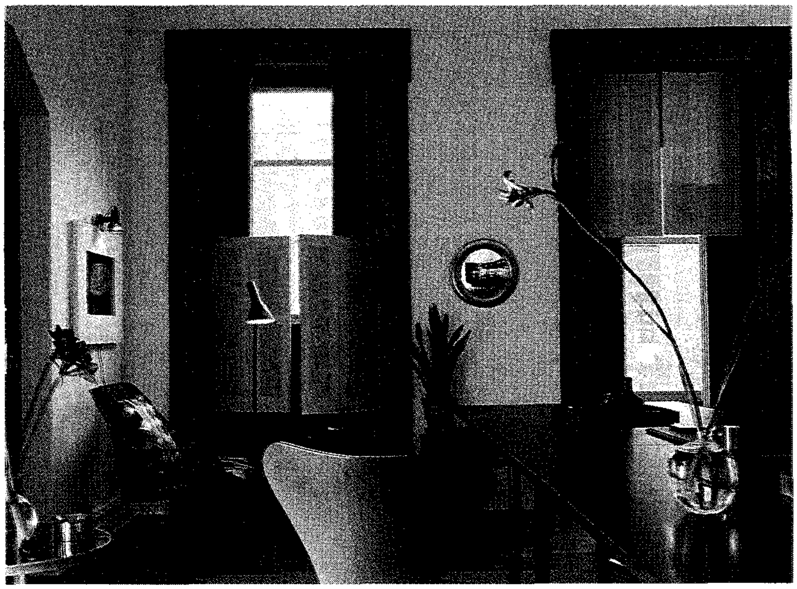
DESIGN

BY

MARILYN BETHANY

MIX MASTER

CAN INDUSTRIAL CHIC, THAT GREAT HAIR SHIRT OF a style, survive the *Gemütlichkeit* eighties? It can and does, in its own plucky way, in the apartment of Mark Golderman, a fine-art photographer and free-lance creative consultant whose most visible client is D. F. Sanders, the ultra-hip housewares store. In his West Village brownstone floor-through, Golderman fearlessly crosses modern-master furnishings and high-tech shelving with enough clutter, pattern, and tough color to give them a surprisingly *au courant*—and likable—edge.

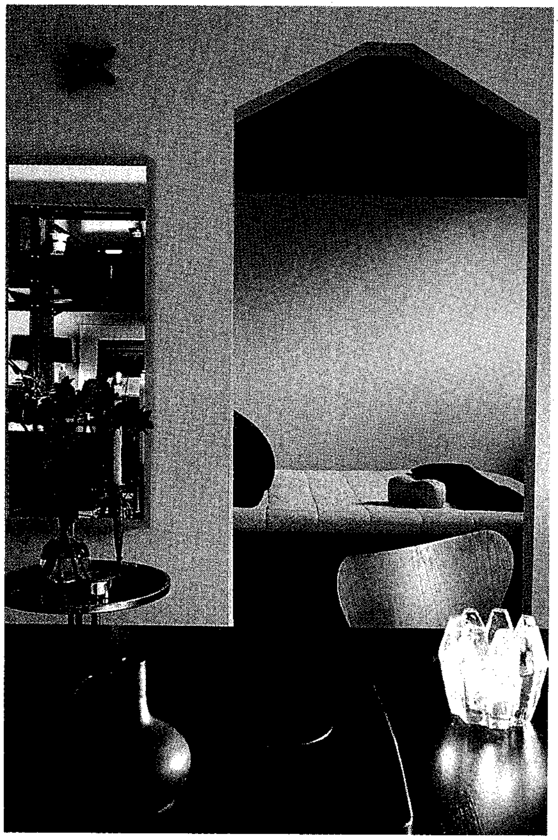


The machine aesthetic gone happily haywire: Golderman lightened earnest modernism—the Bruno Mathsson table and Arne Jacobsen chair (left foreground)—with junk-store fillers and "decorator" touches, such as the leopard-print rug (right). Then, at the windows, the artist and ceramist Dan Bleier added a jolt of eighties color and pattern.

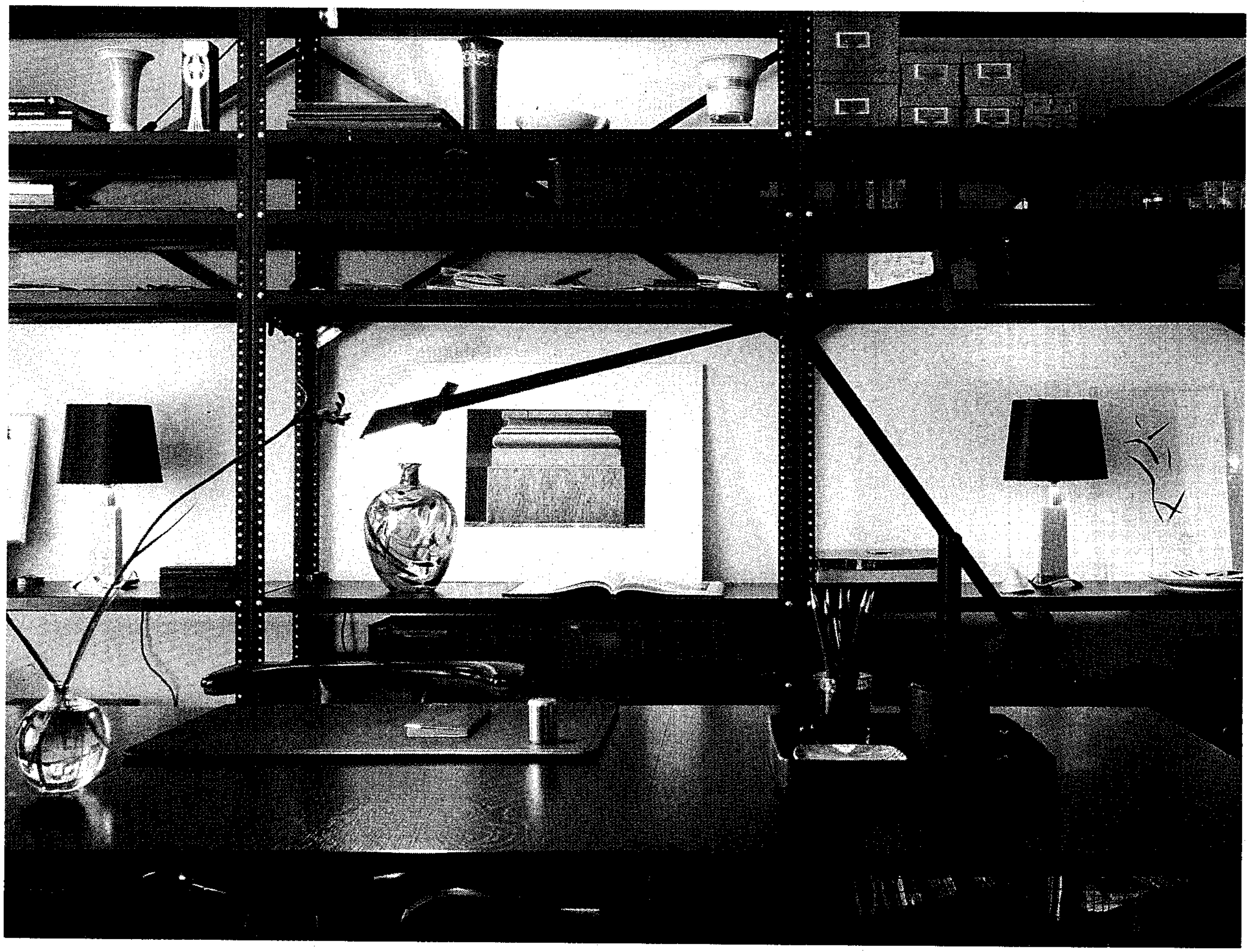
▪ PHOTOGRAPHED BY OBERTO GILI ▪

In this context, Poul Henningsen's lamp for Poulsen glows as warmly as a fringed-and-shirred silk shade.

Nut-and-bolt factory shelving (below) backs the "world's largest desk," the Bruno Mathsson table where Golderman works and receives visitors. "Guests are more comfortable," he contends, "sitting at a table than they are sunk into some easy chair."



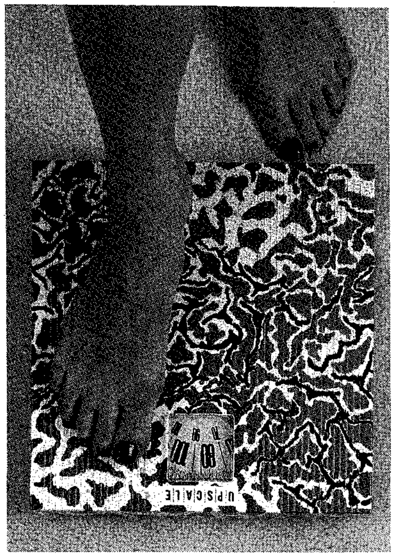
An angular arch (left) leads to the bedroom alcove, which is made private by further lowering the black shade.



BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Man's Weight

When industrial designer Daniel Schnur looked for a bathroom scale to give to a friend one Christmas, the ones he found were either boring or downright ugly. So Schnur set about making his own. He takes ordinary white scales, paints them with enamels, and turns them into extraordinary one-of-a-kind beauties ($60).

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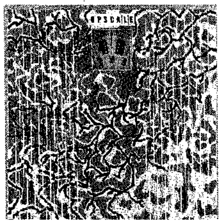
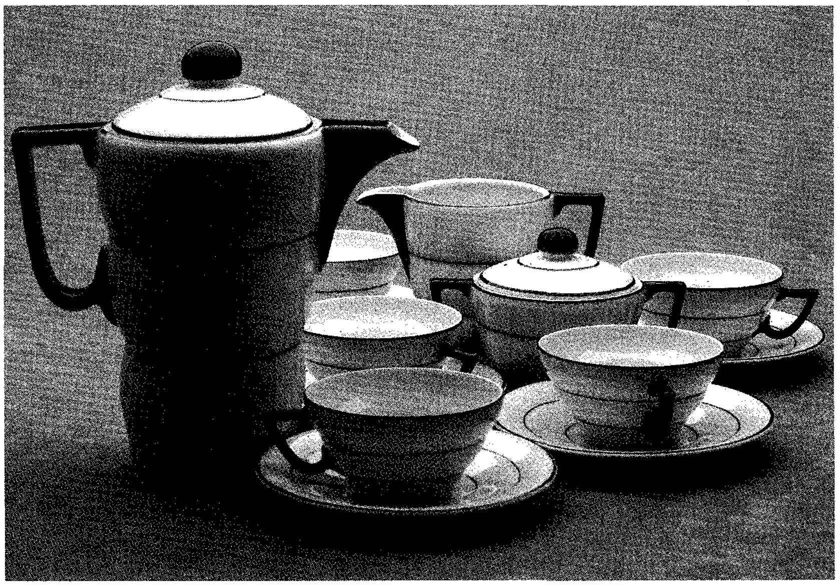
RECKLESS/*117 Christopher Street 255-7955*





A Table Relationship

When we last met Maya Schaper, she had a cluttered little antiques store on East 70th Street. There she carried all manner of antiques for the kitchen and table—Victorian covered cheese dishes, vintage breadboards, bowls, and platters. More than a year ago, Schaper closed her shop and moved to Connecticut. Now, although she hasn't returned to New York, we're happy to report that her delightful wares have. Tucked into stores filled with edible goodies are Schaper's antique copper teakettles, food scales, wineglasses, tea towels, canisters, and such. Our favorites: her splendid Art Deco coffee urns, waffle irons, sherry glasses, and demitasse and tea sets. (From $46 for a breadboard to $350 for the Deco waffle set; ten-piece porcelain demitasse set, above, $225.)

GRACE'S MARKETPLACE/*1237 Third Avenue, at 71st Street/737-0600*

PETAK'S/*1244 Madison Avenue, near 89th Street/722-7711*

Remembrance of Things Pasta

At noon, those souls who must eat at their desks or dine out fast often pine for that perfect pasta they had in Rome last year. For them, Pasta Prego is the find of the year. This tiny eat-in or take-out place owned by Moroccan-born Katia and Victor Delouya (they're brother and sister) produces pasta perfecto that's really reminiscent of Rome. The pasta—fusilli, rigatoni et al.—with sauce is $5.75. And those sauces are *divino*, especially the carrettiere, with its rich tomato base and black olives. And the meatless lasagna verde—so rich, so memorable. More great things come from here: cold salads, like ratatouille, potato, or sesame-chicken ($2.25 to $3.25 a quarter-pound), plus tuille, chocolate-chip cookies (both 50 cents each), and fruit tarts ($1.95 each). Hostesses take notice: This team also caters. *Ciao* Pasta Prego! **—Barbara Costikyan**

PASTA PREGO/*72 West 45th Street/997-0033*

Photographs: top and bottom left, David Kelley; top right, Jeff McNamara; bottom right, Allan Weitz.

Theater/John Simon

DMITRI AND THE WOLF

"...*Black Sea Follies* has genuinely comic moments, but most of it is flabby jesting and the buffooneries of a burlesque Stalin..."

A GRAND OPPORTUNITY HAS BEEN flubbed in **Black Sea Follies**, a musical-dramatic spoof about the relationship of Joseph Stalin and Dmitri Shostakovich. Unlike David Pownall, whose play *Master Class* must have provided the idea for *Follies,* the current authors know whereof they speak and make music. Paul Schmidt is an expert on modern Russian literature, and Stanley Silverman is a composer who has clearly boned up on Shostakovich. But instead of a searing docudrama about the nexus between dictatorship and artistic creation, or a bitter fictionalized satire about power and powerlessness, we are given a piece of clownish fabrication in the manner of Chaplin's failed *The Great Dictator.*

Yet what a dramatic exemplar is here! Shostakovich began as an immensely talented *enfant terrible,* composing bitingly irreverent, nose-thumbing music, culminating in such cheekily subversive stuff as the ballet *The Limpid Brook* and the satirical opera buffa *The Nose* (after Gogol), as well as the darkly Bergian opera seria *Lady Macbeth of the Mtsensk District* (after Leskov). Whereupon, in 1936, Stalin and Zhdanov's ax fell. Henceforth, the unhappy composer had to write either patriotic bombast—of the kind ridiculed by Bartók in his Concerto for Orchestra—or hummable fluff and circusy pastiche. Finally, Stalin died, and there was enough of a thaw for Shostakovich to be himself again. Too late. By now, he was either ferociously accusatory and jeering, as in the final symphonies, or morosely gnarled, as in the late quartets.

This could have made a fine scenario, had Schmidt and Silverman relegated Stalin to the background and concentrated on the composer, perhaps even focusing on a central incident such as the three years Shostakovich and the gifted animator Tsekhanovsky spent on a full-length cartoon opera, *Tale of the Priest and His Servant, Balda,* based on Pushkin, left unfinished, and scrapped when Zhdanovism knocked all the arts, including cartoons, senseless. The basic idea of *Black Sea Follies,* of alternating dramatic scenes and musical excerpts that mutually reinforce each other, could be effective if most of the action did not consist of the buffooneries of a burlesque Stalin.

POLITICS VS. CULTURE: *Henry Stram, Alan Scarfe, David Chandler in* Black Sea Follies.

Five talented onstage instrumentalists play excerpts from the composer's chamber music or chamber adaptations by Silverman, with symphonic music now and then heard on tape; there are also three suitable though odd-looking singers who, like the musicians, have tiny dramatic parts as well. Mostly, though, we get shenanigans. Shostakovich is helping a young chamber ensemble rehearse one of his later works, then proceeds to recall his tyrant-crossed career, evoking a fictional battle with the dictator in which the composer's reflections and grim fantasies barely rate a backseat. The three principals, then, are a nasty musical-comedy Stalin, played with good clowning but agonizingly slow delivery by Alan Scarfe; a mostly ludicrous and only faintly sinister toady and factotum, Misha, played adroitly by Henry Stram; and Dmitri Shostakovich, misinterpreted by David Chandler, who also looks wrong.

Chandler turns the hero into a frail, nattering, New York Jewish intellectual. The real Dmitri, unlike this pretender, was a stocky, plucky, mischievously extroverted Slav, the melancholy strain that was to preponderate taking over only gradually. It is the rage of such a jolly bulldog cowed by a huge mastiff that could yield the grotesque-savage drama called for, I think, rather than this droll but flabby jesting. And why the cavalier disregard for simple facts? Although Dmitri *can* be turned into Dima, as here, the nickname Shostakovich went by was always Mitya. Again, on a tour of the hinterlands with a symphonic orchestra, Shostakovich obliged the conductor with a symphonic arrangement of a tune that was sweeping the country under the title "Tahiti Trot" (unbeknown to all, "Tea for Two"). What Shostakovich knocked off brilliantly in 45 minutes should be heard in his orchestration (it is available on record) rather than in Silverman's doodlings around it.

Again, Kurt Weill and Ira Gershwin's song "Tchaikovsky" does not belong here at all. In *Lady in the Dark,* this was a long list of the names of countless Russian composers, many of them utterly obscure, made to rhyme and amusingly rattled off by Danny Kaye. In *Follies,* it is accompanied by unfurling the composers' pictures and made to imply that all these nineteenth- and twentieth-century figures were banned by Stalin. Though the absurdity of it may be funny, the joke is somehow at the expense of the two major artists, Prokofiev and Shostakovich, who (along with a couple of minor ones) bore

Photograph by Gerry Goodstein.

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the brunt and the glory of the attack.

Still, there are some genuinely comic moments in *Black Sea Follies,* including the dances by Liz Lerman, some nervy visual effects as staged by Silverman and lighted by Ken Tabachnick. The musicians contribute handsomely, as do the singers—Carmen Pelton, David Düsing, Robert Osborne. And beyond Schmidt's words and Silverman's orchestrations—whether funny or not—there remains the music itself, beautiful or deliberately forbidding, but always haunting.

In brief: PATRICK SÜSKIND's **The Double Bass** is the spiraling monologue of a neurotic, reclusive, wisecracking musician. The fellow is in love with a woman singer who appears with the symphonic orchestra he plays in but is unaware of his very existence. He also has a love-hate for his instrument, the double bass, and unmitigated hate for Wagner and most of the orchestra's conductors. The corpulent bass fiddle becomes the protagonist's antagonist in various senses, even as a sexual stand-in, or lie-in, for the craved woman. This 90-minute monofarce by the author of the current international best-seller *Perfume* is full of jokes, many of them musical, some not; a few of them funny, many not. Boyd Gaines is an able and extremely personable actor, but the piece requires a bravura star turn. Kent Paul directed con brio.

Cynthia Heimel has collected some of her smart-ass columns from *Playboy* and *The Village Voice* into something that has the length, though not the other qualities, of a play. As **A Girl's Guide to Chaos,** they are performed at the American Place Theatre by a savvy cast, among whom Debra Jo Rupp, as Cynthia herself, is the funniest; Mary Portser, as a scientist, the most engaging; and Rita Jenrette, as a displaced Texan, the queerest. Telling of the sexual-romantic plight of girls in an allegedly post-feminist and post-modern age, the material is raunchy, trendy, funny (in that order), and the 90 minutes go by pleasingly enough until near the end, where portentousness sets in. If you relish such humor as this, said about the Texan, "Her motto is: If you can't fry it or f--- it, forget it," Heimel's chaos may fit you to a T.

Pantomime, by the Trinidadian poet-playwright Derek Walcott, is an old play and an older story: the liberal white master of a Tobago tourist lodge getting figuratively kicked in the teeth by his Uncle Tomish servant—for neither man, it appears, is quite what he seems. There is a strong odor of allegory, closet drama, poets trying to make like playwrights. Walcott, a gifted but overrated poet, cannot be underrated enough as a dramatist. In Kay Matschullat's staging, Edmond Genest was fine as the master, Charles S. Dutton even finer as the servant. ■

Movies/David Denby

SHRIEKS AND WHISPERS

"...*Little Shop of Horrors* is broad, appealing fun. *Thérèse* is a beautiful, perverse, and moving film about a true saint..."

LIKE A MAILMAN WHO LEFT A PRESENT back at the post office, I now come breathing hard with the news that **Little Shop of Horrors** is fun. More than that, it's an inexpressible relief, because it demonstrates that not every big-budget project in Hollywood need go awry. Even some foolhardy people spending some $26 million on a film version of an Off Broadway musical version of a junk-ball Roger Corman put-on horror movie (I think that's the complete provenance) haven't been scared out of their instincts. Apart from a bummer of a final scene (special-effects men should be kicked out of Hollywood), this horror movie-cum-musical is consistently entertaining.

AARGH!: *Rick Moranis, Vincent Gardenia, and the man-eating plant in Frank Oz's movie.*

The geological confusion—all strata present at once—is actually part of the appeal. The concept of the man-eating plant is pure sixties Corman, Ellen Greene's scrunched-breasts-and-scrunched-voice soulful tootsie is pure seventies Off Broadway, and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a masochistic patient) is pure eighties movie farce. That director Frank Oz makes all these things work together perfectly well suggests that our hallowed critical labor of defining unique genres and styles may be so much air rattling a very dreary drainpipe.

Except for three black Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods—*Little Shop of Horrors* is neither graceful nor exhilarating nor fresh. Yet I laughed all the way through, and I even worked up a modest lump in my throat when Ellen Greene and Rick Moranis, as the nerd hero, do a reprise of "Suddenly Seymour"—a rubbishy, send-'em-home-happy number if there ever was one. At least the theatrical calculation succeeds with the audience. Most of the black comedy is so broad it couldn't push anyone past a modestly happy "Aargh!"

"SAINTS SHOULD ALWAYS BE JUDGED guilty until they are proved innocent." So begins George Orwell's great essay "Reflections on Gandhi." "The essence of being human," Orwell writes, "is that one does not seek perfection ... and that one is prepared in the end to be defeated and broken up by life.... No doubt alcohol, tobacco, and so forth, are things that a saint must avoid, but sainthood is also a thing that human beings must avoid."

The notion that saints are inhuman is pretty much the modern, nonreligious view. And it suggests the most obvious reason that saintliness, of all possible movie subjects, is one of the least promising. The subject would seem to call for mud pies. Yet I love Alain Cavalier's **Thérèse,** a beautiful and at times thoroughly perverse movie about a genuine saint, the Carmelite nun Thérèse of Lisieux (not to be confused with the enterprising Spanish mystic Saint Theresa of Ávila—immortalized in her ambiguous ecstasy by Bernini—or with the healing Mother Teresa of today). One of four sisters to join the Carmelites in the late nineteenth century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything; she wasn't burned at the stake or raped by Tartars. Yet she kept a journal the last few years of her life, and the journal, published after her death, became extremely popular. Canonized in 1925, she was praised by Pope Pius XI as "the greatest saint of modern times," a phrase that could have been written by a movie critic.

Thérèse's writings have been recited by some believers as often as prayers, but Cavalier has no interest in the devotional side of her temperament. This is no stained-glass, lamp-unto-my-feet job about the efficacy of prayer or choral singing; it's the opposite of pious. Cavalier doesn't sentimentalize the cloistered life (he doesn't exactly undermine it either, which is even harder). His treatment of Thérèse's life is concentrated into brief, ardent scenes, shocking in their directness and violence. He puts the camera right in front of the action, posing everything against the kind of pulsing grayish background that Manet used for some of his boldest pictures. The style is frontal, anti-psychological. Nothing is hidden; there are no angles (literally). The movie announces itself as an aesthetic object in the approved formalist manner of the eighties. Severe, suavely ironic, it is extraordinarily handsome to look at.

Fortunately, Cavalier is not playing some hollow art game. No, the elimination of "life" leads in this case to the most awful kind of clarity, emphasis, and strength. I say "awful" because the movie has an intensity comparable to a row of Manet canvases seen without pause; there may be beauty, but there are no voluminous folds of drapery to get lost in—you either concentrate entirely on this

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mad, inspired girl or stop looking. The other nuns, young and old, are a fascinating bunch; they communicate in brief, often venomous bursts or in vicious silence, punctuated by the noisy swishing of habits. But Thérèse is the center.

The young actress Catherine Mouchet has a touching homeliness interrupted by a sudden, beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. Her devotion shows exactly the mixed erotic drive and bashfulness that you would expect from a middle-class teenage girl of the time living in the provinces. She suffers from her husband's bouts of coldness and accedes to his most imperious demands. At the same time, she ingenuously announces her desire to be a saint. Not to do anything in particular but just to be a saint. This is a girl launched on an extraordinary adventure that possesses her and disturbs everyone else. Her single-mindedness starts as a kind of joke and ends up as a miracle that everyone believes in.

Orwell's hatred of saints was based on his distaste for asceticism, but Cavalier shows us how asceticism, if pursued to the end, inevitably becomes a form of erotic fulfillment. *Thérèse* is a very fleshy movie. Since the Carmelites were surely angry about the flesh, the intrusion of the body is almost always funny. A young sister, having fallen asleep during Bible reading, is made to lie facedown on the floor as punishment. Each of the sisters steps over her, but one of them, miscalculating a bit, lands on the girl's hand. The hand, one of the few exposed places in a nun's armor, takes a beating throughout the movie. Thérèse's hands are sore and bandaged, and a huge lobster, offered as a gift to the convent, pinches her fingers. She silently accepts the pinch as part of the privilege of serving the others.

Rude physical life keeps breaking out. After carefully gutting some delicate little fish, Thérèse has to wrestle with a hungry cat over the discarded innards. At first, Thérèse experiences her physical suffering as a spiritual void—she cannot imagine heaven and temporarily falls into despair. Yet she overcomes this doubt, and with one of her sisters holding on to her, rides over the top of the pain as if it were a wave of sexual ecstasy. Just like Bernini's imagined Theresa of Ávila, this Theresa experiences religious and sexual excitement as a single, engulfing emotion. Such an episode might have forced even Orwell to back down a bit, for it is a moment that combines love, personal connection, saintliness, and sex. We may not come out convinced that saints are human after all, but we're readier to make some room for them on earth—tropical fish triumphantly at home in their own shadowy depths. ▬

Music/Peter G. Davis

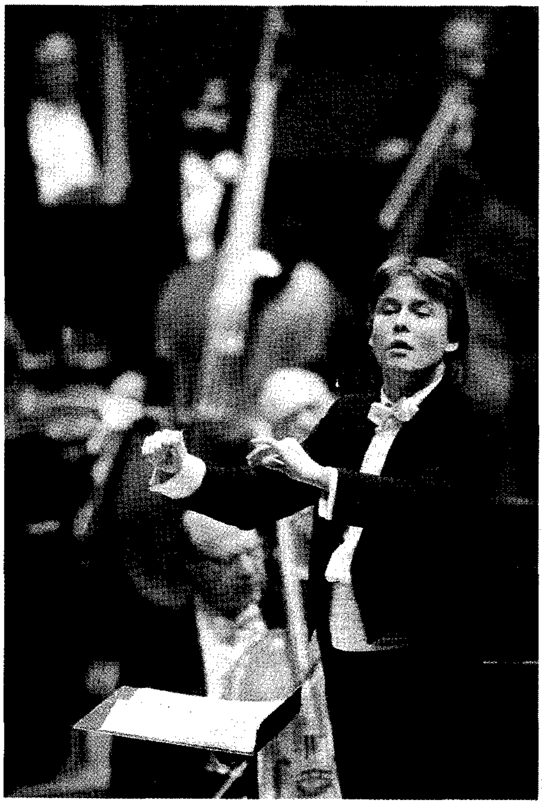
APPLAUSE! APPLAUSE!

"...The young Finn, Salonen, is already a seasoned professional. The rejuvenated Horowitz seems to enjoy being Horowitz..."

CONDUCTING CAREERS ARE MADE IN many different ways, but for thrills and excitement nothing beats overnight success. A famous maestro suddenly falls ill, a young unknown picks up the baton, the audience goes mad, and a star is born. That is how Leonard Bernstein got his big break, in 1943, as a last-minute replacement for Bruno Walter at a New York Philharmonic concert, and Michael Tilson Thomas went into orbit after taking over a Boston Symphony program for William Steinberg in 1969. Now we have **Esa-Pekka Salonen,** a 28-year-old Finnish conductor who came out of nowhere to lead the Mahler Third Symphony with the Philharmonia in London, ironically deputizing for an indisposed Michael Tilson Thomas. Sure enough—the next day, orchestra managers from around the world were standing in line, contracts in hand. That was in 1983, and since then Salonen has conducted just about everywhere, most recently in New York, where he took the Philharmonic through Nielsen's Symphony No. 4, Niccolo Castiglioni's *Sinfonia con Giardino,* and, with Andrei Gavrilov as soloist, the Tchaikovsky First Piano Concerto.

Instant musical celebrities always look suspicious: How much can anybody tell about a conductor after one, probably underprepared, concert? Besides, the factors that conspire to create these sensations usually have little to do with music. Apart from the built-in drama and romance of the occasion, the cheering audience appears to be responding more to the dashing young man on the podium than to what the orchestra is actually playing. Sooner or later, of course, it backfires. Both Bernstein and Thomas had to spend years proving to doubters, orchestral musicians as well as critics, that they were not superficial glamour boys but genuinely talented, serious conductors. Salonen, whose good looks hardly can have hindered his initial success, is already dealing with the same problem—after a Tanglewood concert with the Boston Symphony, some of the players were overheard to call him "the camera-ready conductor."

So far, though, Salonen has wisely kept a low profile. Not a whisper of publicity preceded his New York debut, and his Philharmonic program could scarcely be called flashy. It opened with the Castiglioni, a seven-minute study in evanescent instrumental sonorities composed in 1978—not a very substantial piece, perhaps, but a more enterprising choice than a Beethoven or a Mendelssohn overture, an encouraging sign that Salonen takes a healthy interest in the music of his own time. The Nielsen symphony also made good sense, a craggy work by an important Danish composer (1865-1931) whose music is still waiting to be properly appreciated. This performance seemed rather awkwardly stitched together in places, but more important, it did suggest the ferocious spirit and granite-like integrity that motivates this wonderful music. True, Tchaikovsky's familiar concerto sounded appallingly ugly and slapdash, but blame the ham-fisted soloist for that, not the conductor.


AUSPICIOUS BOW: *Salonen with the Philharmonic.*

At the very least, this spotty concert with the Philharmonic proved that Salonen is already a seasoned professional who can adapt to the political realities of the international music establishment and still find ways to express his own personality. His handful of recordings to date, all of them on the CBS label, reinforce the impression of an independent-minded young conductor who, for now, sensibly avoids the symphonic staples and prefers to explore a more adventurous repertory. Among his discs is the Nielsen Fourth (IM 42093), coupled with the composer's *Helios* Overture, in a somewhat more cogently organized performance than the one New York heard but sounding just as incandescent played by the Swedish Radio Symphony. The riotous orchestral textures of Olivier Messiaen's technicolor *Turangalîla-Symphonie* (I2M 42126) have never been quite so boldly defined on a recording as they are here with the Philharmonia, although this odd religio-erotic concoction—"straight from the Hollywood cornfields," to quote Virgil Thomson—is definitely an acquired taste.

Best of all, there is Witold Lutoslawski's gorgeous cantata for baritone, *Les Espaces du sommeil* (sung by John Shirley-Quirk), and his new Third Symphony (IM 42203) played by the Los Angeles Philharmonic. The symphony, an absorbing score, craftily develops aleatory procedures, pregnant thematic fragments, and striking instrumental combinations that gradually evolve into a majestic symphonic statement, and Salonen is in masterly control. This recording has already picked up several awards, and no wonder—it introduces important new music and, quite possibly, an important new conductor.

FOR PAVLOVIAN AUDIENCE ECSTASY, THE unexpected discovery of a glamorous young talent is surpassed only by the appearance of a beloved elder musical statesman—**Vladimir Horowitz,** for example, whose mere presence is enough to make whatever music he decides to play sound irrelevant. Horowitz gave a

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disastrous recital at the Metropolitan Opera a few years ago, and after that fiasco, it really seemed as if the end had finally come. But at the age of 83, the old lion has pulled himself up again, found new resources, and begun yet another new career. So far, there has been a film documentary (*The Last Romantic*), a much publicized return to Russia last year (the televised Moscow concert is now available on videotape), a new series of recordings for Deutsche Grammophon, and many more recitals, most recently back at the Metropolitan and a cameo appearance at the reopening of Carnegie Hall.

Aside from his renewed assurance at the keyboard, one of the most striking aspects of the rejuvenated Horowitz is how much he seems to enjoy being Horowitz. If there truly were demons pursuing him in the past, they have apparently given up the chase, judging by the relaxed and easygoing foxy grandpa who now appears on the concert platform, coyly flirting with his audience and happily basking in all the adulation.

The programs also have changed. The Met recital consisted of thirteen items, most of them vignettes lasting no more than a few minutes and only one or two requiring the sort of fiery virtuosity that was once the pianist's trademark. Now Horowitz prefers Scarlatti, Mozart, and Schubert, in additon to the more tranquil scores of Schumann, Chopin, Liszt, Rachmaninoff, and Scriabin. To a certain extent, age dictates this repertory—that old roof raiser, the Scriabin D sharp minor Etude, no longer thunders out with the authority it once did—but even at its present reduced scale, Horowitz's technical wizardry is amazing as he purls out a Scarlatti sonata, makes fine lace from a Mozart rondo, and peers inquisitively into the darker corners of a Chopin mazurka.

Of course, many of his musical decisions seem to be just as eccentric and willful as ever—even more so when applied to music of such delicacy and restraint. Mozart's Sonata in C (K. 330) has never sounded quite so bizarre, all tinkling tinsel one moment and sighing sentimentality the next. Chopin's familiar "Military" Polonaise, performed unannounced at Carnegie Hall, was so drastically twisted out of shape that many knowledgeable members of the audience failed to recognize it. The pianist's new DG recordings faithfully document all this and more—the *Last Romantic* soundtrack (419 045), the Moscow recital (419 499), and the recent studio sessions (419 217). There is much repetition and overlap among these three albums, but no matter; if tomorrow Horowitz chose to play Schumann's *Träumerei* 30 times in a row, it would be before a full house. ■

Art/Kay Larson

A CONFUSION OF REALMS

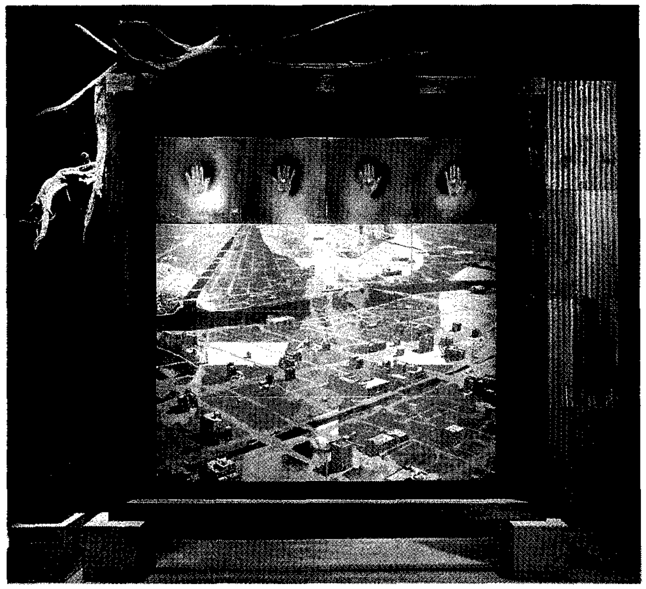
"...'Tokyo: Form and Spirit' asks, What *is* modern Japan? The answer swerves from classical reverie to garish apocalypse..."

BEFORE YOU STEP INSIDE THE DOOR, YOU get a taste of the confusion in "**Tokyo: Form and Spirit,**" the exhibition at the IBM Gallery. "Form and spirit" is a translation of two Japanese words, *kata* and *gi;* together they become *katagi,* or "form-spirit." In Japanese, this hybridized ideal sums up something crucial about the soul of an artwork and the unity of the creative mind. In the West, the sutured words never heal; the two halves of the show never join.

"Tokyo: Form and Spirit" is a lofty travelogue organized by the Walker Art Center in Minneapolis—a performance by Westerners for Westerners. In spite of its billing as an art exhibition, what it really means to do is ask the question that continues to befuddle Americans: What exactly *is* modern Japan? (The implication: Why is it so much better at some things than we are?)

The Walker wants to contrast the two Japans—old and new. Old Japan is Edo, the capital ever since the shogun moved there in 1590, a quaint Low City housing a vast population of artisans catering to the High City of samurai living in the hills around the palace. New Japan is the Tokyo that rose out of the great earthquake of 1923 and the firebombings of World War II, probably one of the world's most fascinating creations: a city of uniformly dense, medium-high buildings, rarely more than 40 years old, that stretch to the horizon in a blizzard of neon signs, like a clean, limitless Times Square; a city without zoning, so that every street corner has its department store, its mom-and-pop shops, and its Pachinko mall; a city in which house numbers are not in numerical order but in the order the buildings were erected, so that even the cabdrivers are always lost. Visiting Tokyo, you think that the Japanese can absorb a degree of complexity, irritation, and cultural density that would unhinge most Americans.

OLD EDO: *Bunraku puppet.*



MODERN TOKYO: Postwar (The Direct Aftermath of World War II).

Nothing in Western culture quite compares with modern Tokyo's canonization of the new. Though we don't expect to find Dickens's London perfectly intact, at least *some* of the buildings still exist. Old and new Tokyo don't seem to have inhabited the same planet. To run a riff on this theme, which is probably a Western fixation, an issue of form but not spirit, the Walker has split the show vertically and horizontally. There are seven sections—Walking, Living, Working, Playing, Performing, Reflecting, Spirit—each with an old and new part. The old presents a muddle of Edo art and artifacts—golden screens, a fireman's pump, exquisite lacquerware, *ukiyo-e* prints, dolls, Kabuki robes. The new is an installation created by one or two eminent Japanese artists, architects, or designers.

To wander through these seven stations is to be wrenched repeatedly out of a classical reverie into a garish apocalypse. Gilt-flecked, delicate lacquerware dissolves (via a hall of *ukiyo-e*) into a dark room devoted to "walking," a spotlit "street" lined with seven intense ceramic-tile murals by Tadanori Yokoo, all impressionistically framed by Arata Isozaki. Yokoo's imagery is the standard modernized samurai and gelatinized Godzilla of Japanese television, ending in flames with "the second coming of the Amida Buddha rising above the burning skyscrapers." Next door is the installation by Tadao Ando and Shiro Kuramata: a traditional tearoom converted into a glacial landscape of jagged glass lit from below (the most sinister *tatami* ever) and white-draped walls (in Buddhism, white is death).

You might view these installations as symbols of the bleak energy released in Japan with the dissolution of traditional forms, but I choose to see them as the very obvious consequence of turning designers loose with a seductive budget and the knowledge that they are going to be compared with their peers. Staging the second coming at least deafens one's rival. To read too much into this exhibition would be a serious mistake; we would be just as annoyed if the Japanese tried to read the state of Western civilization from Calvin Klein perfume ads.

It seems to me the Walker has enlisted artists in a little civic promotion. This is a show in the service of an industry: the design establishment. The theme of this blitz is "modern Tokyo," but the subtext is the new hotshots, the packaging people. The show has little to do with art—the delicate arts of classical Japan—and everything to do with packaging. Its claim to profundity is that Japanese packaging used to be a profound act, a function of *katagi.* The Walker makes us reconsider: Maybe modern Japanese design is just an industry, like ours.

In the uproar, the spiritual voice of

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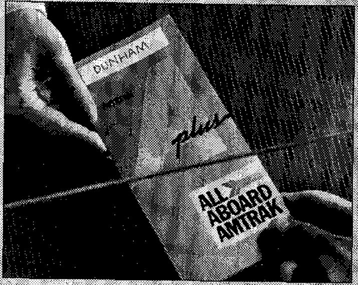

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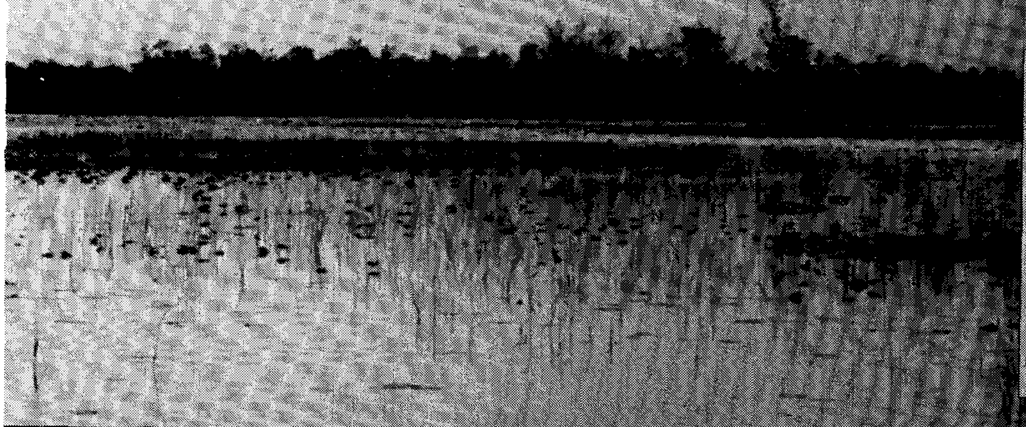

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those modest classical artworks sinks to a whisper. It is almost impossible to concentrate on the delicate aesthetics of a workman's saw after the mental noise of modern design. The collaborations quickly take over the show. Down the hall from the saw, you enter another black room and face icy layers of delicately lit acrylic screens by architect Hiroshi Hara, an experience like freezing in a blizzard of electronic circuitry or walking into an arena of electronic ghosts. The classical Japanese spirit world, if you believe this exhibition, has been supplanted by the spooky circuitry of television, the abstract denominator of the new age.

At the end of the show, a clot of people gathered at "Performing," the collaboration between Isozaki and the advertising art director Eiko Ishioka. A Shinto shrine and the ruled-off rectangle of a *bento* lunch box have been enlarged into two symbolic performing arenas. Under the glass "lid" of the *bento* arena, and inside the black straw walls of the Shinto shrine, are 67 TV sets—television as object of worship and as nourishment. The 67 images, all in sync, play TV commercials. When this show opened in Minneapolis, dancers performed on the glass, over the blaring televisions. It's a shrine to the commercial zest of a nation that (to American eyes, and perhaps to the Japanese) has made business into a religion.

Forcibly wrenched from their roots, the Japanese may be looking even harder than we are for a national identity. They seem to have found one in commerce. In the mid-nineteenth century, the feudal (samurai) aristocracy dissolved and the merchant class, the one that bought the *ukiyo-e* and patronized the Kabuki, the one that had been lowest of the low, suddenly discovered it had arrived. Now art and commerce are close friends: Businessmen or corporations often own the best museums; Fuji Television in Tokyo has its own modern-art gallery.

"Tokyo: Form and Spirit" is one of those shows—more common all the time—that seem to exist mainly to generate a good book contract. This show's book is quite a production. The designers have just a page or two apiece. For the rest, Tokyo is dissected and sewn together again by a horde of smart and knowledgeable writers who must also have had an excellent editor. Those sections (Walking, Working, and so on) now have a function. They provide the pretext for the traveler's indispensable sketch of Tokyo, the kind of guide that every great city ought to have: a vertical, horizontal, social, cultural, historical, and poetic picture. As the show's organizers certainly know, the book will endure long after the exhibition. Isn't that the point? (590 Madison Avenue, at 56th Street; through February 7. Catalogue published by Abrams; 256 pages; $40; $24.95, paper.) ▬

Wine/Alexis Bespaloff

SOMETHING FOR EVERYONE

"...The selections that follow include red, white, and pink wines, still and sparkling. All but one cost less than $10..."

SOMETIME IN THE EARLY SEVENTIES I heard an importer describe the wines from the 1968 vintage in Bordeaux as "coming around." I pointed out that 1968 was one of the worst vintages ever produced in Bordeaux, that the wines were poor to begin with and would never improve. How could they come around? The importer took me aside and said, "Listen, I sold 200 cases to a wholesaler in Dallas, and the wines are coming around the Gulf of Mexico. So don't tell me what they taste like."

None of the selections that follow—some familiar, some unusual—need time to come around. And every one provides more pleasure than any 1968 Bordeaux. They include red, white, and pink wines, still and sparkling, from Italy, California, Australia, and Spain; all but one cost less than $10.

The increasing fame of Barolo and Barbaresco, the two great red wines of Italy's Piedmont region, has focused attention on the Nebbiolo grape from which those wines are made. In fact, the association of Piedmont and Nebbiolo is such that it's surprising to discover the grape takes up less than 3 percent of Piedmont's total vineyard acreage. The Dolcetto accounts for five times as much, yet the excellent red wines from this variety are not yet widely known.

Dolce means sweet, of course, but the wines themselves are dry, and the best of them are quite delicious. Dolcetto is sometimes compared to the better Beaujolais, which suggest the youthful fruit and immediate appeal of the Italian wine, but Dolcetto tends to have a deeper color and richer, fleshier texture, and it's more substantial than, say, a Morgon or Chiroubles. Like Beaujolais, however, Dolcetto is at its best when young, and the excellent 1985 vintage provides a perfect introduction to the wine, a successful combination of charm and structure. Good examples at $8 and $9, most of which are labeled with the specific geographical appellation Dolcetto d'Alba, include Marchese di Gresy, Pio Cesare, Bruno Giacosa, and the bottling from the Monfalletto estate of Cordero di Montezemolo.

Most California wine-makers agree that the grape they call Petite Sirah is not the Syrah of France's northern Rhône Valley that produces such sturdy reds as Côte Rotie and Hermitage but the Duriff. The grape cultivated in California is usually transformed into big, robust reds, which have traditionally been blended with Zinfandel to make California Burgundy and other inexpensive generics. A few wineries have attempted to produce more distinguished wines from Petite Sirah, none with more success than Ridge Vineyards; its Petite Sirah 1982 from York Creek in Napa ($11.99) is a big, rich, mouth-filling wine that retains some of the typical rough texture of its grape without being harsh or coarse—a cold-weather wine if ever there was one.

Curiously enough, the French Syrah is the most widely planted red-wine grape in Australia, where it is known as Shiraz or Hermitage. A good example of the Australian version is the Shiraz 1982 of Peter Lehmann ($4.99), which has the supple, somewhat plush quality typical of many reds from that country. The 1983, now starting to appear, is just as good and slightly bigger in scale.

The category now known as blush wines has become very popular in the past three years, and a number of these pink, slightly sweet wines from the 1986 vintage have already been released. They are a variation on *blanc de noirs,* that is, white wines made from black grapes by separating the skins (which contain the coloring matter) from the clear juice as quickly as possible. In practice, few of the wines marketed as White Zinfandel, White Cabernet, or Blanc de Pinot Noir are actually white or colorless; most range from pale salmon to light red. The introduction of the term "blush wines" to describe this category acknowledges the curious contradiction of labeling pink wines "white." The original idea was to respond to the demand for white wines while using up the surplus of red-wine grapes in California, without resorting to the unfashionable word "rosé." (Ironically enough, a number of producers in California and Europe are now marketing pink, sweet wines actually labeled "blush wine," without reference to a specific grape variety; in some cases, they are actually a blend of red and white wines.)

Blush wines are viewed as an entry-level beverage for beginning wine drinkers—uncomplicated and with a pretty color, they have the immediate appeal of any wine that is slightly sweet and served cold. But they are also useful for more

Illustration by Lee Buckley.

> "...Although the holidays are over, a sparkling wine is always an excellent choice as an apéritif or as a party wine..."

experienced consumers, because their simple, refreshing quality makes them a good choice to accompany slightly spicy foods, which would overwhelm fine or complex wines. As a matter of fact, the attempt by some producers to turn White Zinfandel into a finer wine by making it dry or aging it in oak actually diminishes the wine's appeal. Those who want more flavor and complexity can simply uncork a young Beaujolais or inexpensive Chardonnay.

The dozen 1986 blushes I tasted ranged in style from insipid bottlings stripped of all taste to dark rosés that had acquired harshness along with color. Three attractive White Zinfandels include the pleasing, semisweet Beringer ($6.75), the drier, more flavorful Weinstock Cellars ($6.25), and the simpler and less expensive Glen Ellen ($4.49).

A more traditional choice to complement savory foods is Gewürztraminer, a wine that is itself spicy and whose pungent, intense quality puts it at the opposite end of the taste spectrum from blush wines. Unlike the examples from Alsace, which are dry and somewhat austere, California Gewürztraminers usually have just enough sweetness to round them out. An excellent 1985 Gewürztraminer from Sonoma's Russian River Valley comes from the Mark West Vineyards ($8.49); it is a particularly spicy and concentrated wine. The lighter, rather muted 1985 of De Loach Vineyards ($7.99), from the same district, is also pleasing.

Although the holidays are over, a sparkling wine is always an excellent choice as an apéritif or a party wine, especially if it is inexpensive. Spain has become an important source of such wines, and now produces more than 100 million bottles a year of *mêthode champenoise* sparkling wines. Virtually all of these are produced in the Panadés district, near Barcelona. Three dependable choices are Paul Cheneau, Lembey Brut, and Segura Viudas Brut Reserva. These dry, cleanly made wines sell for $5.99 to $6.49 at full markup, but they are widely available for $5 or so, and occasionally for as little as $4, which makes them cheaper than many undistinguished white jug wines. And considering the festive atmosphere generated by a popping cork, why not make a glass of sparkling wine your apéritif *ordinaire?*

It's odd how often champagne and other dry sparkling wines are served at the end of a meal, when the dessert will undermine the wine's delicacy and make it taste thin and bitter. After all, who would think of serving Muscadet or Chablis with dessert or after a meal? Yet champagne is, if anything, lighter and more acid than those wines and just as ill-suited. Traditional dessert wines, such as port or Sauternes, are rich, sweet, and substantial, and if you want to end with bubbles, choose a sweet, grapey wine. Asti Spumante, the Italian wine made from Muscat grapes, is not many people's idea of a fine wine, but it's surprisingly enjoyable with cake, poached fruit, and many other desserts. As it happens, there's a California sparkler called Ballatore Spumante whose taste is very similar to that of Asti Spumante—not quite as full, perhaps, but at $4.49 it's half the price of Asti, and worth a try. (And if your guests compliment you on your choice, you can then decide whether to reveal that Ballatore is made by Gallo.) ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

MANGIARE

GOURMET DELICACIES, MOST OF THEM IMported from Italy, are on sale here. Selection includes: Perugina Baci chocolates, were $7.98 (15-piece box), $14.98 (32-piece box), and $17.98 (40-piece tin), now $5.98, $12.50, and $15, respectively; Lazzaroni amaretti biscotti, were $8.98 (1-lb. tin) and $30 (4-lb. tin), now $6.50 and $22, respectively; 2.2-lb. gubana cake, was $14, now $8; Sebaste 8.8-oz. chocolate-covered torrone, was $6, now $4.98; 1-lb. bag cavallucci cookies, was $5.50, now $3.98; ricciarelli almond cookies, were $5.69 (6-oz. box) and $8.98 (15-oz. with tray), now $3.98 and $8, respectively; 25-oz. package panforte, was $15 (plain) and $17 (chocolate-covered, marzipan, or chocolate-torrone), now $12 and $13.50, respectively; 1-lb. bag dried porcini mushrooms, was $40, now $28.50; bresaola (air-dried beef), was $20 a lb., now $16; whole (8–10 lbs.) boneless prosciutto, was $8 a lb., now $6.50; polenta machine, was $100, now $75; Montasio cheese from Friuli, was $5.98 a lb., now $4.50; 3- to 4-lb. side smoked Norwegian salmon, was $17 a lb., now $13.98; Udinese coffee, was $7.99 a lb., now $6.49. Bel Aria products include: 6-oz. jar pesto or walnut sauce, was $4.50, now $3.49; 17-oz. bottle balsamic vinegar, was $3.49, now $2.69; 1-liter bottle extra-virgin olive oil, was $7.98, now $6.50. A.E., M.C., V. accepted; no checks; all sales final. *Todaro Bros., 555 Second Ave., near 30th St. (532-0633); Mon.–Sat. 7:30 a.m.–8:30 p.m. and Sun. 8 a.m.–7 p.m.; through 1/31.*

EVERY BODY

THIS SALE OFFERS MANY WAYS TO KEEP IN shape. Precor #600 rower, list $250, here $149; Megaflex abdominal-and-back machine, list $475, here $225; Tunturi exercycle #3, list $260, here $159; Battle Creek electronic treadmill with elevation, list $995, here $599; HWE computerized "acumassage" table with heat, list $1,599, here $1,099; Marcy freestanding home gym with butterfly, list $695, here $425; Weider weight bench with leg lift, list $110, here $62; CIC digital pulse meter #8519, list $150, here $85; Everlast leather weight-lifting belt, list $21, here $13.50; leather weight-lifting gloves, list $12, here $7.50; 1-by-24-by-72-in. aerobic mat, list $16, here $8. Also, one-of-a-kind treadmill floor models, including Landice, Precor, Tredex, and others. Delivery additional. A.E., checks accepted; all sales final. *Better Health, 3622 Thirteenth Ave., Brooklyn (718-436-4693); Mon.–Wed. 9:30 a.m.–6 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; through 1/29.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

BABES IN GARDENS

THIS SHOP IS DIVIDED INTO TWO BOUtiques, one for babies (sizes 0–24 months) and one for children (sizes 2T–10). At the baby shop: Italian rabbit-appliquéd polyester-and-cotton snowsuits, were $150, now $75; cotton coveralls and gowns by Fix and others, were $21–$27, now $14.50–$18.90; Italian pink leather baby shoes, were $25–$29, now $12.50–$14.50; Italian wool carriage blankets, were $150, now $75; Italian woven-acrylic receiving blankets, were $16, now $9.60; Dan Jean cotton-corduroy pants with brushed lining, were $26, now $18.20; Italian wool dresses, were $70–$100, now $35–$50. At the children's shop: boys' cotton-flannel plaid shirts, were $16–$22, now $11.20–$15.40; boys' and girls' cotton-and-polyester-corduroy pants, were $15–$26, now $9–$15.60; plaid dresses, were $28–$38, now $14–$19; girls' cotton-corduroy jackets, were $41, now $20.50; boys' ski jackets with cotton-flannel lining, were $60, now $30; jogging suits, including some by Florence Eiseman, were $30–$65, now $15–$32.50; long-sleeved polo shirts by Izod and others, were $18–$24, now $10.80–$16.80. Also, gloves and mittens, now 30 percent off; one-of-a-kind shoes, now $10 a pair; and more. A.E., M.C., V., checks accepted; all sales final. *Wicker Garden's Baby and Wicker Garden's Children, 1327 Madison Ave., near 93rd St. (410-7001); Mon.–Sat. 10 a.m.–5:30 p.m.; through 1/17.*

WELL-SUITED WOMEN

THIS SEVENTH AVENUE WHOLESALER OF women's clothing in sizes 2–16 (London Fog raincoats to size 20) has lost its lease and is selling its fall and winter merchandise by Harvé Benard, J. G. Hook, London Fog, and Regina Porter at very low prices. For example: fur-trimmed wool coats, retail $650–$670, here $250–$350; wool coats, retail $400–$595, here $90–$250; three-quarter-length coats, retail $200–$270, here $70–$130; cashmere coats, retail $580, here $225–$300; down coats, retail $250, here $75–$125; wool suits, retail $400, here $75–$140; wool pants or skirts, retail $150, here $40–$60; blouses, retail $80–$90, here $25–$40; outerwear jackets, retail $80–$120, here

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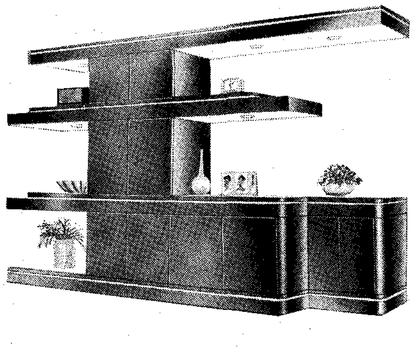

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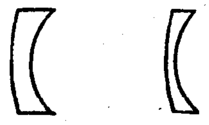

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$30–$60. A.E., M.C., V. accepted; no checks; all sales final. *Paris Fashions, 512 Seventh Ave., near 38th St., sixth floor (382-1895); Mon.–Fri. 10 a.m.–5 p.m. and Sat. 9 a.m.–3 p.m.; through 1/30.*

FATHER FIRST

MADDY'S CLIP JOINT, WHICH UNTIL NOW has cut only men's hair, is branching out and offering children's haircuts as well. As an introductory offer, fathers who come in and pay full price for a shampoo, cut, and blow-dry ($25, or $35 if Maddy cuts it) may bring his son or daughter with him (aged 2–12) for a free cut (no shampoo; usual price, $15). By appointment only. Cash only. *Maddy's Clip Joint, 1523 Second Ave., near 80th St. (288-2400); Mon.–Fri. 11 a.m.–8 p.m. and Sat. 10 a.m.–6 p.m.; through 2/28.*

CASHMERE CASHMERE

LUXURIOUS CASHMERE APPAREL, MANUFACTURED in Ireland, Italy, and Scotland, is here at reductions of around 40 percent. Men's sweaters come in sizes S–XL and women's sweaters and dresses in sizes S–L (L is 12/14). For women: two-piece rib-knit dresses, were $1,085, now $650; rib-and-cable-knit dresses, were $885, now $530; white jumpsuits, were $725, now $435; crewneck pullover with chiffon skirt sets, were $1,800, now $975; turtleneck sweaters, were $175, now $95; rib-knit sweaters, were $475, now $285; oversize long sweaters, were $525, now $275; novelty knits, including intarsias and stripes, were $475–$590, now $285–$354. Michael Kors rib-knit separates include: sleeveless tops, were $330, now $198; cardigans, were $875, now $525; also, pants, skirts, and turtlenecks. For men: toggle-buttoned cream cardigans, were $1,200, now $720; argyle pullovers, were $625, now $375; intarsia sweaters, were $390, now $235; and more. A.E., M.C., V., checks accepted; all sales final. *Cashmere Cashmere, 840 Madison Ave., near 69th St. (988-5252); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 1/31.*

TOP IT ALL OFF

THIS MANUFACTURER OF PRIVATE-LABEL blouses is selling overcuts and samples in women's sizes 4–14 at far below retail prices. Long-sleeved pleated silk blouses with wrap-tie collar, in seven colors, retail $110, here $39; short-sleeved linen blouses, retail $67.50, here $22; pleated linen skirts (some to match blouses), retail $125, here $42. Also, a selection of wool-challis scarves, here $8–$15. Cash only; all sales final. *Sherbrouck, 280 Madison Ave., at 40th St., Room 207 (686-5744); Tues.–Thurs. 9 a.m.–6 p.m.; sale 1/6–8 only.* ■

Shop of Horrors. #3—*The Morning After.* #4—Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *Assassination.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Three Amigos.* #2—*Heartbreak Ridge.* #3—*An American Tail.* #4—*No Mercy.* #5—*Lady and the Tramp.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Little Shop of Horrors.* #2—*The Golden Child.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Three Amigos.* #2—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *Assassination.* #3—*Little Shop of Horrors.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Mosquito Coast; King Kong Lives.* #2—*Wisdom.* #3 & #4—*The Golden Child.* #5—*Heartbreak Ridge.* #6—*Star Trek IV.* #7—*Crimes of the Heart.* #8—*Three Amigos.* #9—*Little Shop of Horrors.* #10—*Lady and the Tramp; "Crocodile" Dundee.* #11—*Brighton Beach Memoirs; An American Tail.* #12—*The Morning After.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Lady and the Tramp.* Beg. Jan. 9: *Platoon.* #2—*No Mercy.* #3—*"Crocodile" Dundee.* #4—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.* #5—*Three Amigos.* #6—*The Mosquito Coast.* #7—Thru Jan. 8: *An American Tail; The Color of Money; Stand By Me.* Beg. Jan. 9: *The Kindred.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—*"Crocodile" Dundee.* #2—*"Crocodile" Dundee.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *Platoon.* #2—*Three Amigos.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Brighton Beach Memoirs; An American Tail.* #2—*The Morning After.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *Assassination.* #2—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *The Kindred.* #3—*Brighton Beach Memoirs.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 8: *No Mercy.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Little Shop of Horrors.* #4—*Heartbreak Ridge.* #5—*Brighton Beach Memoirs.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*The Golden Child.* #2—*Star Trek IV.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—Thru Jan. 8: *The Mosquito Coast.* Beg. Jan. 9: *The Kindred.* #4—*"Crocodile" Dundee.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Brighton Beach Memoirs.* #2—*Little Shop of Horrors.* #3—*The Golden Child.* #4—Thru Jan. 8: *Star Trek IV.* Beg. Jan. 9: *Platoon.* #5—Thru Jan. 8: *No Mercy.* Beg. Jan. 9: *Assassination.* #6—Thru Jan. 8: *Three Amigos; An American Tail.* Beg. Jan. 9: *The Kindred.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Native Son.* #2—*An American Tail.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Golden Child.* #2—*Star Trek IV.* #3—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *Assassination.* #4—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *The Kindred.* #5—*No Mercy.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Wisdom.* #4—*Star Trek IV.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Mosquito Coast.* #2—*No Mercy.* #3—*The Morning After.* #4—*Little Shop of Horrors.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Lady and the Tramp.* #2—*Three Amigos.* #3—*Wisdom.* #4—*Heartbreak Ridge.* #5—*Crimes of the Heart.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.* #2—*Heartbreak Ridge.* #3—*An American Tail.* #4—*Wisdom.* #5—*No Mercy.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*No Mercy.* #2—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *The Kindred.* #3—*Little Shop of Horrors.* #4—*The Morning After.* #5—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.* #6—*Wisdom.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*No Mercy.* #2—*The Morning After.* #3—*Heartbreak Ridge.* #4—*Three Amigos.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Crimes of the Heart.* #2—*Brighton Beach Memoirs.* #3—*Three Amigos.* #4—*Lady and the Tramp.* #5—*The Morning After.* #6—*Heartbreak Ridge.* #7—*Wisdom.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*The Golden Child.* #2—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Lady and the Tramp;* Beg. Jan. 9: *The Kindred.* #2—*The Golden Child.* #3—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.* #4—*Wisdom.*

308. FLUSHING—UTOPIA—454-2323. #1—*Brighton Beach Memoirs.* #2—*The Morning After.*

309. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*A Room With a View; An American Tail.* #3—*Native Son.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*Three Amigos.* #2—*Crimes of the Heart.* #3—*The Morning After.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*The Mosquito Coast.* #2—*Lady and the Tramp.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Brighton Beach Memoirs.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Little Shop of Horrors.* #2—*No Mercy.* #3—*Heartbreak Ridge.* #4—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *The Kindred.* #2—*Three Amigos.* #3—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *Assassination.* #4—*The Morning After.* #5—*Brighton Beach Memoirs.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*No Mercy.* #2—*The Golden Child.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.* #2—Thru Jan. 8: *No Mercy.* Beg. Jan. 9: *The Kindred.* #3—*Heartbreak Ridge.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*The Golden Child.* #2—*Brighton Beach Memoirs; An American Tail.*

319. OZONE PARK—CROSSBAY—848-1738. #1—*Little Shop of Horrors.* #2—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *Assassination.* #3—Program unavailable.

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*"Crocodile" Dundee.* #2—*Wisdom.* #3—*An American Tail.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—*Three Amigos.* #2—*The Golden Child.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Lady and the Tramp.* #2—*Wisdom.*

401. NEW DORP—HYLAN—351-6601. #1—*The Golden Child.* #2—*Star Trek IV.*

402. NEW DORP—LANE—351-2110. *Three Amigos.*

403. NEW DORP—RAE—979-0444. #1—*Heartbreak Ridge.* #2—Thru Jan. 8: *No Mercy.* #3—Thru Jan. 8: *Wisdom.* Beg. Jan. 9: *The Kindred.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Three Amigos.* #2—*"Crocodile" Dundee.*

501. BELLMORE—MOVIES—783-7200. Thru Jan. 8: *"Crocodile" Dundee.* Beg. Jan. 9 (tent.): *The Color of Money.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru Jan. 8: *The Color of Money.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Heartbreak Ridge.* #4—*Three Amigos.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Brighton Beach Memoirs.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*The Morning After.* #5—*An American Tail.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*The Mission.* #4—*No Mercy.* #5—*Star Trek IV.* #6—*Lady and the Tramp.* #7—*The Morning After.* #8—*Brighton Beach Memoirs.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*No Mercy.*

507. HEWLETT—RKO—791-6768. Thru Jan. 8: *Peggy Sue Got Married.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *The Kindred.* #2—Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *Assassination.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru Jan. 8: *Heartbreak Ridge.* #2—*An American Tail.* #3—*Crimes of the Heart.* #4—*The Mosquito Coast.* #5—*Star Trek IV.* #6—*The Golden Child.* #7—*Brighton Beach Memoirs.*

510. LAWRENCE—RKO—371-0203. #1—*Lady and the Tramp.* #2—*Heartbreak Ridge.* #3—*Star Trek IV.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*The Color of Money.* #2—*"Crocodile" Dundee; An American Tail.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.* #4—*Lady and the Tramp.* #5—*No Mercy.* #6—*Crimes of the Heart.*

513. LONG BEACH—PARK AVENUE—432-0576. *Lady and the Tramp;* Beg. Jan. 9: *"Crocodile" Dundee.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Morning After.* #2—*No Mercy.* #3—*Wisdom.* #4—*Three Amigos.*

515. MALVERNE—TWIN—599-6966. #1—*The Color of Money; An American Tail.* #2—*"Crocodile" Dundee.*

516. MANHASSET—MANHASSET—627-7887. #1—*Star Trek IV.* #2—*Crimes of the Heart.* #3—*The Morning After.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*The Morning After.* #2—*Wisdom.* #3—*Lady and the Tramp.* #4—*No Mercy.* #5—*The Mosquito Coast.* #6—*Little Shop of Horrors.* #7—*Heartbreak Ridge.* #8—*The Golden Child.* #9—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.*

519. MERRICK—TWIN—546-1270. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*Three Amigos.* #2—*"Crocodile" Dundee.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Jan. 8: *"Crocodile" Dundee.* #2—Program unavailable.

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*Three Amigos.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Little Shop of Horrors.* #2—*Brighton Beach Memoirs.* #3—*Three Amigos.* #4—*Heartbreak Ridge.* #5—*Lady and the Tramp.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Little Shop of Horrors.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

526. ROSLYN—ROSLYN—621-8488. #1—Thru Jan. 8: *Native Son.* #2—*Sid & Nancy.*

527. SYOSSET—SYOSSET—921-5810. #1—*The Morning After.* #2—*Little Shop of Horrors.* #3—*No Mercy.*

528. SYOSSET—UA CINEMA 150—364-0700. *The Mission.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Native Son.* #2—*No Mercy.* #3—*The Morning After.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*King Kong Lives; Lady and the Tramp.* #2—*Wisdom.* #3—*Little Shop of Horrors.* #4—*The Mosquito Coast.* #5—*Heartbreak Ridge.* #6 & #7—*The Golden Child.* #8—*Three Amigos.* #9—*Star Trek IV.* #10—*The Mission.* #11—*Crimes of the Heart.* #12—*Brighton Beach Memoirs; An American Tail.*

531. WANTAGH—RKO—781-6969. Thru Jan. 8: *Peggy Sue Got Married.*

532. WESTBURY—DRIVE-IN—334-3400. #1—Thru Jan. 8: *Star Trek IV.* Beg. Jan. 9: *The Golden Child.* #2—Thru Jan. 8: *Little Shop of Horrors.* Beg. Jan. 9: *Assassination.* #3—Thru Jan. 8: *Wisdom.* Beg. Jan. 9: *The Kindred.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—*Lady and the Tramp.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*No Mercy.* #2—*The Morning After.* #3—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *Assassination.*

601. BABYLON—SOUTH BAY—587-7676. #1—*The Golden Child.* #2—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9 (tent.): *Assassination.* #3—*Brighton Beach Memoirs; An American Tail.*

602. BAY SHORE—CINEMA—665-1722. Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *The Kindred.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *"Crocodile" Dundee.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Wisdom.* #2—*King Kong Lives; Lady and the Tramp.* #3—*Star Trek IV.* #4—*Top Gun; An American Tail.* #5—*Little Shop of Horrors.* #6—*The Golden Child.* #7—*Three Amigos.* #8—*The Mosquito Coast.* #9—*Heartbreak Ridge.* #10—*The Morning After.* #11—*Brighton Beach Memoirs.* #12—*"Crocodile" Dundee.*

608. COMMACK—MULTIPLEX—462-6953. #1—*Wisdom.* #2—*Lady and the Tramp; "Crocodile" Dundee.* #3—*Brighton Beach Memoirs; An American Tail.* #4—*The Mosquito Coast.* #5—*Little Shop of Horrors.* #6—*Three Amigos.* #7—*The Mission.* #8—*Heartbreak Ridge.* #9—*Star Trek IV.* #10—*The Golden Child.* #11—*The Golden Child.* #12—*Crimes of the Heart.*

609. COMMACK—RKO—499-4545. #1—*The Color of Money.* #2—*No Mercy; King Kong Lives.*

610. CORAM—PINE—698-6442. #1—*Three Amigos.* #2—*The Morning After.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.* #5—*No Mercy.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Star Trek IV.* #4—*The Morning After.* #5—*No Mercy.* #6—*Three Amigos.* #7—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *The Kindred.* #8—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *Assassination.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*No Mercy.* #4—*The Golden Child.* #5—*Crimes of the Heart.*

613. ELWOOD—ELWOOD—499-7800. #1—*The Golden Child.* #2—*Brighton Beach Memoirs; An American Tail.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Star Trek IV.* #2—*Three Amigos.* #3—*Brighton Beach Memoirs.* #4—*The Morning After.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Little Shop of Horrors.*

618. ISLIP—ISLIP—581-5200. #1—Thru Jan. 8: *Heartbreak Ridge.* #2—*The Morning After.* #3—*The Golden Child.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Morning After.*

621. LINDENHURST—LINDENHURST—888-5400. *"Crocodile" Dundee.*

622. MATTITUCK—MATTITUCK—298-4405. #1—*Brighton Beach Memoirs.* #2—*Star Trek IV.* #3—Thru Jan. 8: *Lady and the Tramp.* #4—*Little Shop of Horrors.* #5—*Three Amigos.* #6—*The Morning After.*

624. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 8: *"Crocodile" Dundee.* Beg. Jan. 9: *Peggy Sue Got Married.*

625. OAKDALE—OAKDALE—589-8118. *Lady and the Tramp.* Beg. Jan. 9 (tent.): *"Crocodile" Dundee.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—*Three Amigos.* #2—*Brighton Beach Memoirs; An American Tail.* #3—*"Crocodile" Dundee.* #4—*Little Shop of Horrors.* #5—*Wisdom.* #6—*No Mercy.* #7—Thru Jan. 8: *Lady and the Tramp.* Beg. Jan. 9: *Assassination.* #8—*The Morning After.* #9—*The Golden Child.* #10—*Heartbreak Ridge.* #11—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *The Kindred.* #12—*The Mosquito Coast.* #13—*Star Trek IV.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Stand By Me.* #2—*The Color of Money.* #3—*Peggy Sue Got Married.*

628. PORT JEFFERSON—MINI EAST—928-6555. Thru Jan. 8: *Heartbreak Ridge; An American Tail.* Beg. Jan. 9 (tent.): *Three Amigos.* **WEST**—*Little Shop of Horrors.*

629. RIVERHEAD—SUFFOLK—727-3133. Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *The Kindred.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 8: *A Man and a Woman: 20 Years Later.* Beg. Jan. 9: *Cactus.*

632. SAYVILLE—SAYVILLE—589-0232. #1—*Star Trek IV.* #2—*Three Amigos.* #3—*Brighton Beach Memoirs.*

634. SMITHTOWN—SMITHTOWN—265-1551. *Little Shop of Horrors.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*The Golden Child.* #2—Thru Jan. 8: *Star Trek IV.* Beg. Jan. 9 (tent.): *The Morning After.* #3—*Brighton Beach Memoirs; An American Tail.*

636. STONY BROOK—LOEWS—751-2300. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

637. WEST ISLIP—TWIN—669-2626. #1—*Wisdom.* #2—*"Crocodile" Dundee; An American Tail.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*The Golden Child.* #2—*Star Trek IV.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *Little Shop of Horrors.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Lady and the Tramp.* #2—*Star Trek IV.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *The Golden Child.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Crimes of the Heart.* #2—*No Mercy.* #3—*"Crocodile" Dundee.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*No Mercy.* #2—*Three Amigos.*

704. HARRISON—CINEMA—835-9800. Thru Jan. 8: *Peggy Sue Got Married; An American Tail.*

705. HARTSDALE—CINEMA—428-2200. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.* #4—*Heartbreak Ridge.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*The Golden Child.* #3—*Crimes of the Heart.* #4—*Brighton Beach Memoirs; An American Tail.* #5—*Three Amigos.* #6—*Lady and the Tramp; Heartbreak Ridge.* #7—*The Morning After.* #8—*The Mosquito Coast.* #9—*The Mission.* #10—*Little Shop of Horrors.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Little Shop of Horrors.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Heartbreak Ridge.* #2—Thru Jan. 8: *King Kong Lives; Three Amigos.* Beg. Jan. 9: *Assassination.* #3—*Wisdom.* #4—*The Morning After.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Wisdom.* #2—Thru Jan. 8: *Three Amigos.* Beg. Jan. 9 (tent.): *The Kindred.* #3—*Brighton Beach Memoirs; An American Tail.* #4—*Little Shop of Horrors.* #5—*The Morning After.*

710. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 8: *Children of a Lesser God; An American Tail.* Beg. Jan. 9: *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

712. NEW ROCHELLE—TOWN—632-9700. *Star Trek IV.*

713. OSSINING—ARCADIAN—941-5200. #1—*Brighton Beach Memoirs.* #2—*Little Shop of Horrors.* #3—Thru Jan. 8: *Heartbreak Ridge; An American Tail.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Star Trek IV.* #2—*Lady and the Tramp.* #3—*The Golden Child.* #4—*Heartbreak Ridge.*

716. PELHAM—PICTURE HOUSE—738-3160. *Brighton Beach Memoirs.*

717. PLEASANTVILLE—ROME—769-0720. #1—*Star Trek IV.* #2—*The Golden Child.*

718. RYE—RYE RIDGE—939-8177. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

719. SCARSDALE—FINE ARTS—723-6699. *The Mission.*

720. SCARSDALE—PLAZA—725-0078. Thru Jan. 8: *The Color of Money.*

721. WHITE PLAINS—GALLERIA—997-8198. #1—*The Morning After.* #2—*Star Trek IV.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—*Heartbreak Ridge.* #3—*Lady and the Tramp.* #4—*The Mosquito Coast.*

723. YONKERS—MOVIELAND—793-0002. #1—*The Golden Child.* #2—*King Kong Lives.* #3—*Three Amigos.* #4—*Little Shop of Horrors.* #5—*Brighton Beach Memoirs.* #6—*The Morning After.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*No Mercy.* #2—*Three Amigos.* #3—*Wisdom.* #4—*Little Shop of Horrors.* #5—*The Morning After.* #6—*Crimes of the Heart.* #7—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*"Crocodile" Dundee.* #2—Thru Jan. 8: *Children of a Lesser God; An American Tail.* Beg. Jan. 9: *Heartbreak Ridge.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. *Crimes of the Heart.*

754. NANUET—RKO MOVIES—623-0211. #1—*Brighton Beach Memoirs.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*Heartbreak Ridge.* #5—*The Mosquito Coast.*

755. NEW CITY—TOWN—634-5100. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Little Shop of Horrors.* #2—*The Morning After.*

757. NYACK—CINEMA EAST—358-6631. *Star Trek IV.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Lady and the Tramp.* #2—*The Golden Child.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Morning After.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru Jan. 8: *Three Amigos.* Beg. Jan. 9: *The Kindred.*

762. SPRING VALLEY—PIX—425-6902. #1—*The Morning After.* #2—*Star Trek IV.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Jan. 8: *No Mercy.* Beg. Jan. 9: *"Crocodile" Dundee.*

764. SUFFERN—LAFAYETTE—357-6030. *Wisdom.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Brighton Beach Memoirs.* #2—*Three Amigos.*

801. DANBURY—CINE—743-2200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*No Mercy.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—*Lady and the Tramp.*

803. DANBURY—PALACE—748-7496. #1—*Heartbreak Ridge.* #2—*The Golden Child.* #3—Thru Jan. 8: *Wisdom.* Beg. Jan. 9: *Assassination.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Heartbreak Ridge.* #2—*Lady and the Tramp.*

806. FAIRFIELD—COUNTY—334-1411. *The Morning After.*

807. GREENWICH—CINEMA—869-6030. #1—*The Mosquito Coast.* #2—*Three Amigos.*

808. GREENWICH—PLAZA—869-4030. #1—*The Morning After.* #2—*Crimes of the Heart.* #3—*The Mission.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Star Trek IV.* #2—*Little Shop of Horrors.*

810. NORWALK—CINEMA—838-4504. #1—*No Mercy.* #2—*Heartbreak Ridge.*

811. NORWALK—NORWALK—866-9202. *Star Trek IV.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Jan. 8: *Lady and the Tramp.*

813. SOUTH NORWALK—SONO—866-9202. Jan. 6–8: *Stand By Me.* Jan. 9–15: *Summer.*

814. SPRINGDALE—STATE—325-0250. *"Crocodile" Dundee; Peggy Sue Got Married.*

815. STAMFORD—AVON—324-9205. #1—Thru Jan. 8: *Wisdom.* Beg. Jan. 9: *Assassination.* #2—*Heartbreak Ridge.*

816. STAMFORD—CINEMA—324-3100. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*No Mercy.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—*Lady and the Tramp.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Star Trek IV.*

819. WESTPORT—FINE ARTS—227-3324. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—227-9619. *Brighton Beach Memoirs.* #4—226-6666. *Three Amigos.*

820. WESTPORT—POST—227-0500. *The Golden Child.*

821. WILTON—CINEMA—762-5678. *The Morning After.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Golden Child.* #2—Thru Jan. 8: *No Mercy.* #3—Thru Jan. 8: *Heartbreak Ridge.* #4—*Three Amigos.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Star Trek IV.* #2—*The Golden Child.*

902. JERSEY CITY—STATE—653-5200. #1—Thru Jan. 8: *No Mercy.* Beg. Jan. 9: *Assassination.* #2—*King Kong Lives.* #3—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *The Kindred.* #4—*Three Amigos.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—*The Morning After.* #4—*"Crocodile" Dundee.* #5—*Lady and the Tramp.* #6—*No Mercy.* #7—*The Mosquito Coast.* #8—*Brighton Beach Memoirs.* #9—*King Kong Lives.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Heartbreak Ridge.* #4—*Three Amigos.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

906. WEST NEW YORK—MAYFAIR—865-2010. *"Crocodile" Dundee.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *No Mercy.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Morning After.*

914. LIVINGSTON—COLONY—992-0800. *Three Amigos.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Lady and the Tramp.*

916. MILLBURN—RKO—376-0800. #1—*Brighton Beach Memoirs.* #2—*Three Amigos.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*"Crocodile" Dundee.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Lady and the Tramp.* #2—*Heartbreak Ridge.* #3—*Wisdom; King Kong Lives.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Star Trek IV.* #2—*Lady and the Tramp.* #3—*Three Amigos.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Crimes of the Heart.* #2—*Three Amigos.* #3—*No Mercy.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Morning After.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 8: *Lady and the Tramp.*

931. CRANFORD—RKO—276-9120. #1—*Brighton Beach Memoirs.* #2—*Lady and the Tramp.*

932. ELIZABETH—ELMORA—352-3483. *The Color of Money.*

933. LINDEN—QUAD—925-9787. #1—*The Morning After.* #2—*Three Amigos.* #3—*Lady and the Tramp.* #4—Thru Jan. 8: *No Mercy; An American Tail.*

934. UNION—FIVE POINTS—964-3466. #1—*Heartbreak Ridge.* #2—*Little Shop of Horrors.*

935. UNION—LOST PICTURE SHOW—964-4497. *No Mercy; An American Tail.*

936. UNION—RKO—686-4373. #1—*The Golden Child.* #2—*Star Trek IV.*

937. WESTFIELD—RIALTO—232-1288. #1—*Wisdom.* #2—*Stand By Me; No Mercy.* #3—*The Morning After.*

938. WESTFIELD—TWIN—654-4720. #1—*"Crocodile" Dundee.* #2—*Three Amigos.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*Star Trek IV.* #2—*Three Amigos.*

951. CLOSTER—CLOSTER—768-8800. *The Golden Child.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Golden Child.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.*

953. EMERSON—TOWN—261-1000. #1—*Star Trek IV.* #2—Thru Jan. 8: *No Mercy.* Beg. Jan. 9: *The Kindred.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Lady and the Tramp.* #2—*"Crocodile" Dundee.*

955. FAIRVIEW—TWIN—941-2424. #1—*Heartbreak Ridge.* #2—*Star Trek IV.*

956. FORT LEE—LINWOOD—944-6900. #1—*Little Shop of Horrors.* #2—*The Morning After.*

957. FORT LEE—SHARON—224-0202. Thru Jan. 8: *Three Amigos; An American Tail.*

958. OAKLAND—TWIN—337-4478. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.*

959. PARAMUS—CINEMA 35—845-5070. *Lady and the Tramp.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *The Mosquito Coast.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Golden Child.* #2—*No Mercy.* #3—*Platoon.* #4—*The Morning After.* #5—*Crimes of the Heart.* #6—*Star Trek IV.* #7—*Little Shop of Horrors.* #8—*Native Son.* #9—*Brighton Beach Memoirs.* #10—*The Mission.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Wisdom.* #2—*Heartbreak Ridge.* #3—*Three Amigos.*

964. RAMSEY—CINEMA—825-2090. *Lady and the Tramp.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. *"Crocodile" Dundee; An American Tail.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Golden Child.* #2—*The Morning After.* #3—*Wisdom.* #4—*Star Trek IV.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Brighton Beach Memoirs.* #2—*Lady and the Tramp.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Lady and the Tramp.* #2—*An American Tail.* #3—*Peggy Sue Got Married.* #4—Thru Jan. 8: *The Color of Money.* #5—*"Crocodile" Dundee.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*Heartbreak Ridge.* #2—*"Crocodile" Dundee.* #3—*Brighton Beach Memoirs; An American Tail.*

971. WESTWOOD—PASCACK—664-3200. #1—*The Morning After.* #2—*Lady and the Tramp.* #3—*Little Shop of Horrors.* #4—*Three Amigos.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

AN AMERICAN TAIL—(1 hr. 18 min., '86) This animated feature in the "classical" Disney style of 30 years ago, produced by Steven Spielberg (among others) and directed by Don Bluth, tells the story of Fievel Mousekewitz, a Russian Jewish mouse who immigrates to America in the 1880s with his family, hoping to escape the cats and find peace. Fievel falls overboard during the voyage and arrives in a bottle. After meeting a friendly French pigeon building the Statue of Liberty, he finds some genially raffish mouse companions, all the while searching for his parents and avoiding the New World cats, who turn out to be just as oppressive as the Old World ones. The painstakingly drawn animation is a pleasure to watch, but despite its unusual subject, the movie is neither fresh nor courageous. The filmmakers have softened the immigrant story to the point of making it cloying. With the voices of Madeline Kahn, Christopher Plummer, and Dom DeLuise. (Dec. 1, 1986) G. **33, 88, 110, 113, 200, 204, 216, 217, 222, 309, 318, 320, 504, 509, 511, 515, 530, 601, 606, 608, 613, 626, 628, 635, 637, 704, 706, 709, 710, 713, 725, 933, 935, 957, 966, 969, 970**

EL AMOR BRUJO—(1 hr. 40 min., '86) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **82**

ASSASSINATION—(1 hr. 28 min., '86) Charles Bronson stars as a Secret Service agent assigned to protect the First Lady when it appears she may be the target of assassins. With Jill Ireland. Screenplay by Richard Sale. Dir. Peter Hunt. PG-13. **3, 39, 52, 68, 88, 89, 100, 107, 112, 200, 205, 216, 218, 222, 300, 307, 313, 314, 317, 319, 508, 518, 532, 600, 601, 611, 626, 708, 724, 803, 815, 902**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min., '86) An adaptation of Neil Simon's autobiographical Broadway play, the story of a family living in Brooklyn in 1937 told from the teenage son's point of view. With Blythe Danner, Bob Dishy, Brian Drillinger, Stacey Glick, Judith Ivey, and Jonathan Silverman. Screenplay by Simon. Dir. Gene Saks. PG-13. **7, 64, 80, 113, 204, 205, 210, 214, 216, 304, 308, 312, 314, 318, 404, 504, 505, 509, 512, 519, 523, 525, 530, 601, 606, 608, 610, 613, 616, 622, 626, 632, 635, 636, 705, 706, 709, 713, 716, 718, 723, 754, 755, 800, 819, 903, 916, 917, 931, 952, 962, 968, 970**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **4, 47, 710, 725**

THE CITY AND THE DOGS—(2 hr. 13 min., '85) In Spanish, Eng. subtitles. A drama of corruption and fierce violence in an elite Peruvian military academy, based on the novel by Mario Vargas Llosa. Screenplay by José Watanabe. Dir. Francisco J. Lombardi. **1**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **34, 43, 88, 200, 501, 502, 511, 515, 609, 627, 720, 932, 969**

CRIMES OF THE HEART—(1 hr. 45 min., '86) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters who come from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do extraordinarily cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, wears a limp cardigan and rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish, uncaring but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. Instead of having these three react to one another like the barbarously unstable chemicals in TNT, the movie achieves something like a mild fizz that never reaches the top of the glass. (Dec. 15, 1986) PG-13. **10, 24, 33, 52, 85, 113, 221, 304, 310, 509, 512, 516, 530, 608, 612, 702, 706, 724, 753, 808, 904, 920, 962**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, and David Gulpilil. Dir. Peter Faiman. PG-13. **36, 88, 113, 200, 201, 201, 215, 309, 320, 500, 501, 511, 513, 515, 520, 521, 522, 533, 605, 606, 608, 621, 624, 625, 626, 637, 702, 710, 725, 763, 814, 903, 906, 917, 938, 954, 966, 969, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., '86) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **50**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 88**

THE GOLDEN CHILD—(1 hr. 34 min., '86) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a hissing special-effects devil from the George Lucas factory. We've seen him before, and when he blows up, you don't feel a tremor. (Jan. 5, 1987) PG-13. **25, 32, 62, 67, 85, 89, 100, 101, 103, 111, 113, 210, 211, 212, 214, 216, 218, 219, 305, 307, 315, 318, 322, 401, 505, 506, 509, 512, 518, 525, 530, 532, 601, 606, 608, 611, 612, 613, 618, 626, 635, 636, 638, 701, 705, 706, 711, 715, 717, 718, 723, 755, 759, 803, 816, 818, 820, 900, 901, 904, 911, 921, 936, 951, 952, 962, 967**

HEARTBREAK RIDGE—(2 hr. 8 min., '86) In Clint Eastwood's new movie—a celebration of an aging Marine—screenwriter James Carabatsos has invented a peculiar new argot. Carabatsos specializes in what might be called anal hyperbole—one variation or another on the formula "I'll shove that computer so far up your ass you'll be spinning floppy disks on your nose." His exuberant lingo underscores Eastwood's long-standing homophobia. As for the rest, Clint, who directs and stars, attempts to make a heroic elegy for a grizzled Marine lifer, a man out of touch with the allegedly feminized modern world, and it's mainly an embarrassment. Clint's voice is more muzzy than weathered, his body never relaxes, and the training sequences seem to have come out of a traveling chest of old war movies and pulp novels. Once again, the bluff campaigner whips the anarchic slobs into shape. At the movie's climax, however, the platoon doesn't storm the sands of Iwo Jima but . . . Grenada. With Marsha Mason. (Jan. 5, 1987) R. **20, 37, 52, 68, 89, 100, 104, 110, 112, 113, 210, 218, 221, 222, 302, 304, 313, 317, 319, 403, 503, 509, 510, 518, 523, 530, 600, 606, 608, 611, 618, 626, 628, 629, 705, 706, 708, 713, 715, 722, 725, 754, 803, 805, 810, 815, 900, 902, 904, 918, 934, 955, 958, 963, 970**

LITTLE SHOP OF HORRORS—(1 hr. 33 min., '86) Reviewed in this issue. PG-13. **21, 33, 61, 85, 101, 107, 111, 112, 113, 210, 211, 215, 216, 219, 220, 300, 301, 313, 316, 319, 405, 503, 505, 506, 518, 523, 524, 527, 530, 532, 603, 606, 608, 611, 612, 617, 622, 626, 628, 634, 639, 705, 706, 707, 709, 711, 713, 723, 724, 752, 756, 801, 809, 816, 818, 819, 903, 911, 921, 934, 956, 958, 962, 971**

★ **MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81,** New Community Cinema **(Museums, Societies, Etc.)**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

MISS MARY—(1 hr. 40 min., '86) Julie Christie stars as a British governess who comes to Argentina in 1938—during the political turmoil that preceded Perón's rise to power—to work for an upper-class family in Buenos Aires. Screenplay by Jorge Goldenberg and Maria Luisa Bemberg. Dir. Bemberg. R. **55**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **7, 49, 87, 505, 528, 530, 608, 706, 719, 808, 819, 903, 962**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (June 16, 1986) R. **1**

THE MORNING AFTER—(1 hr. 43 min., '86) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress (once groomed to be "the new Vera Miles") who drinks so heavily that she can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex ruefully aware of her own state. This smart, funny woman sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges). Bridges gained a lot of weight for the role; he's supposed to be a stolid, imperturbable man who grows more impressive the longer you know him. But the performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). The movie has no rhythm, both because these two don't belong together and because director Sidney Lumet doesn't really know how to shoot for suspense. The thriller side of the script (by the pseudonymous "James Hicks") is conventional, and when charming-sinister Raul Julia shows up as Alex's husband, you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 22, 30, 48, 66, 84, 107, 113, 204, 215, 220, 300, 302, 304, 308, 310, 314, 404, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 610, 611, 612, 616, 618, 619, 622, 626, 635, 706, 708, 709, 721, 723, 724, 756, 760, 762, 801, 806, 808, 821, 903, 912, 921, 933, 937, 956, 962, 967, 971**

THE MOSQUITO COAST—(1 hr. 36 min., '86) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness,* his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory. (Dec. 1, 1986) PG. **10, 30, 45, 81, 113, 200, 215, 220, 311, 509, 518, 530, 606, 608, 626, 706, 722, 754, 807, 903, 961**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia: The situation of Johnny and his friends is tragic and hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min., '86) In Czech, Eng. subtitles. A comedy, directed by Jiri Menzel (*Closely Watched Trains*), about a Czech village and its many eccentric inhabitants. Screenplay by Zdenek Sverak. PG. **63**

NATIVE SON—(1 hr. 52 min., '86) An adaptation (by Richard Wesley) of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, Carroll Baker, and Victor Love. Dir. Jerrold Freedman. PG. **36, 53, 217, 309, 526, 529, 962**

NO MERCY—(1 hr. 47 min., '86) Director Richard Pearce, who seemed like a mild and high-minded chap a few years ago when he made *Heartland,* here shows that he can be a regular guy. In this crime thriller (written by James Carabatsos), he places the camera low, first in the Chicago gutters and then in the stinking flotsam-rich bayous and rivers around New Orleans; he rips bellies, chases cars, burns houses, and in general carries on like the poor man's Billy Friedkin. This is a violent, crude, occasionally diverting (might as well admit it) genre entertainment, with shotgun blasts, cretinous swamp killers, and a vile super-villain (Jeroen Krabbé). Kim Basinger plays a masochistic blonde who "belongs" to this Mr. Big, and snarly Richard Gere is the tough Chicago cop who tries to liberate her while avenging his murdered partner. Basinger is gorgeous but, as always, rather dim and extremely damp, with strands of wet hair plastered to her forehead and swampland moisture rising from her magnificent skin. (Jan. 5, 1987) R. **7, 37, 60, 68, 85, 91, 110, 200, 206, 216, 218, 220, 222, 300, 302, 313, 315, 317, 403, 504, 505, 506, 512, 514, 518, 527, 529, 600, 609, 610, 611, 612, 626, 702, 703, 724, 754, 763, 801, 810, 816, 900, 902, 903, 910, 920, 933, 935, 937, 952, 953, 962**

★ **PLATOON**—(1 hr. 51 min., '86) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many of us have longed for and also (in secret, perhaps) dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. He steps back from the brink, but others in the platoon don't. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone, who has an extraordinary talent for ominousness, screws the battle footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the skeptical, humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **31, 62, 200, 202, 216, 904, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screen-writer) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The film-makers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 309**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **51, 87**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, has a tremendously self-confident rap and argues his way into Nola's bed. (Aug. 18, 1986) R. **11, 33, 969**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **46, 526**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min., '86) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. They land in San Francisco, where they mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 32, 67, 85, 100, 101, 103, 113, 210, 212, 214, 216, 218, 219, 301, 305, 316, 401, 405, 505, 509, 510, 512, 516, 517, 530, 532, 603, 606, 608, 611, 616, 622, 626, 632, 635, 636, 638, 700, 706, 712, 715, 717, 721, 722, 757, 762, 802, 809, 811, 817, 818, 901, 904, 917, 919, 936, 950, 953, 955, 962, 967**

THERESE—(1 hr. 30 min., '86) In French, Eng. subtitles. Reviewed in this issue. **81**

THREE AMIGOS—(1 hr. 43 min., '86) Moderately amusing, with six or seven real laughs and a genial air of harmless buffoonery, but also tiresome and dumb. This big-scale production is nothing more than a *Road to Zanzibar* movie crossed with a Western spoof. It's about show-business people, and it reeks of a peculiarly insular and self-regarding show-business mentality—old routines, self-conscious parodies, jokes about bad jokes, and so on. The trouble with the director, John Landis, is that he is no longer sure enough of his bad taste to do low parody; he's cautious and tame. The best you can say for him is that he gets a consistently funny performance out of Steve Martin, who does snaky-fluttery movements with his hips and arms as an effete, cowardly movie cowboy, and that Martin Short is sweet as a wide-eyed dumbbell. There's nothing that Landis (or anyone else) can do with Chevy Chase, but the wonderful Mexican actor Alfonso Arau, as the warlord El Guapo, has a memorable time taunting a rough, unshaven subordinate for his inability to understand the word "plethora." (Jan. 5, 1987) PG. **25, 39, 60, 65, 85, 104, 107, 110, 112, 113, 200, 202, 205, 216, 221, 302, 304, 310, 314, 322, 402, 500, 503, 508, 514, 520, 522, 523, 530, 602, 606, 608, 610, 611, 616, 622, 626, 628, 632, 639, 703, 706, 708, 709, 723, 724, 761, 800, 807, 819, 900, 902, 904, 914, 916, 919, 920, 933, 938, 950, 957, 963, 971**

WISDOM—(1 hr. 48 min., '86) Emilio Estevez wrote, directed, and stars in this story of a young man who robs banks around the country not for cash but to help farmers with their debts. With Demi Moore, Tom Skerritt, Veronica Cartwright, and William Allen Young. R. **20, 42, 53, 89, 91, 101, 113, 219, 221, 222, 300, 304, 307, 320, 400, 403, 514, 518, 530, 532, 606, 608, 626, 637, 708, 709, 724, 764, 803, 815, 918, 937, 963, 967**

REVIVALS

AMARCORD—(2 hr. 7 min., '73) In Italian, Eng. subtitles. The best of Fellini's later movies, an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **9**

THE CABINET OF DR. CALIGARI—(1 hr. 9 min., '19) The famous German Expressionist nightmare film in which the distorted perspectives and tilted sets reflect the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **2**

CUTTER'S WAY—(1 hr. 45 min., '81) Jeff Bridges is a likable Santa Barbara gigolo, and John Heard, with an eye patch and a wooden leg, is his friend, a mean-mouthed Vietnam vet. When Bridges is falsely accused of murder, Heard goads him to take revenge against the wealthy man they both suspect is the killer. Ivan Passer's film is a fascinating and heart-wrenching study of friendship, honor, and a certain despairing brand of California hip consciousness. With Lisa Eichhorn. **86**

DERSU UZALA—(2 hr. 20 min., '75) In Russian, Eng. subtitles. Akira Kurosawa's adventure saga is a film about an old man made by an old man. In czarist Russia, an expedition of trappers is lucky enough to stumble onto and employ as its guide the trapper Dersu. Kurosawa shoots vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **86**

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **2**

JULIET OF THE SPIRITS—(2 hr. 28 min., '65) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **9**

LADY AND THE TRAMP—(1 hr. 15 min., '55) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 40, 88, 107, 110, 113, 200, 202, 205, 221, 300, 304, 307, 311, 314, 400, 504, 505, 508, 510, 512, 513, 518, 523, 530, 533, 601, 606, 608, 610, 611, 622, 625, 626, 700, 706, 715, 722, 754, 759, 802, 805, 812, 817, 903, 915, 918, 919, 930, 931, 933, 952, 954, 959, 964, 968, 969, 971**

THE LONG, HOT SUMMER—(1 hr. 57 min., '58) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **83**

MON ONCLE D'AMERIQUE—(2 hr. 3 min., '80) In French, Eng. subtitles. Another Alain Resnais (*Last Year at Marienbad*) film with an experimental narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing in this funny and fascinating movie that's cut-and-dried. With Gérard Depardieu, Nicole Garcia, and Roger Pierre. **86**

THE NIGHT OF THE HUNTER—(1 hr. 33 min., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **8**

NOSFERATU THE VAMPYRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **2**

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **86**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, January 7

STEPPING OUT—Richard Harris's London success is a comedy about a group of women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Previewing now prior to a 1/11 opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 thru $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s new play (described as "a two-character play requiring four actors") which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. thru Thurs. at 8 p.m., $30 to $38, Fri. thru Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. Previewing now prior to a 1/8 opening. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

Now Playing

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander, in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role (thru late April). **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wednesday at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars of a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30; thru 1/11. **Vivian Beaumont Theatre,** at Lincoln Center, 150 West 65th Street (239-6277). All major credit cards. 2 hr. 40 min. **IRLS**

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. (On 1/6, there'll be a sign-interpreted performance for the deaf.) Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians," appears in a one-man show. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards.

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern; directed by Neil Steinberg. Wed. at 2 and 8 p.m., Thurs. at 2 p.m., Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $12.50 to $22.50. **Town Hall,** 123 West 43rd Street (921-9442).

ME AND MY GIRL—Robert Lindsay (Jim Dale's taking over for him until after Christmas), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the great cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50; Wed. at 2 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 10 min. All major credit cards.

SMILE—A musical with book, lyrics, and direction by Howard Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on sixteen high-school contestants who strive to outshine each other; music by Marvin (*A Chorus Line*) Hamlisch. Featured in the cast are Michael O'Gorman, Dick Patterson, Jeff McCarthy, Marsha Waterbury, Anne Marie Bobby, Lauren Goler, Tia Riebling, Cheryl-Ann Rossi, and Jodi Benson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $22.50 to $37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). All major credit cards. 2 hr. 30 min.

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 thru $47.50; Wed. at 2 p.m., $30 thru $45. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

WILD HONEY—Ian McKellen stars as Platonov, a roguish schoolmaster in Michael (*Noises Off*) Frayn's play, adapted from the comedy without a name by Anton Chekhov, about unrequited love taking place during one hot summer in 19th-century Russia; conceived and directed by Christopher Morahan. Featured in the cast are Kathryn Walker, Kate Burton, Kim Cattrall, Franklin Cover, Sullivan Brown, J. Smith Cameron, William Duff-Griffin, George Hal, Frank Maraden, Stephen Mendillo, and Jonathan Moore. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $30 to $40; Fri. and Sat. at 8 p.m., $32.50 to $42.50; Wed. at 2 p.m., $25 to $35. **Virginia Theatre,** 245 West 52nd Street (977-9370). 2 hr. 30 min. All major credit cards.

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter. Featured in the cast are Uta Hagen, John Cullum (John David's father), Stefan Gierasch, Victor Garber, John David Cullum (the son—got it?), Susan Diol, Plummer, Lise Hilboldt, Gordon Sterne, Richard Backus, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except $33 for Sat. evening. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's dramatic comedy stars Jack Aranson in the role of a drama critic; John Blaylock plays his son, and Richard Waring a Shakespearean actor; the action takes place in a once-elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12.50 thru $16. **Royal Court Theatre,** 301 West 55th Street (956-3500).

ANGRY HOUSEWIVES—A contemporary musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Jack Hallett, and Carl Tramon. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BLOODY POETRY—Howard Brenton's story of Percy Bysshe Shelley and Lord Byron, Shelley's wife Mary (who wrote about Frankenstein's monster), and her sister Claire, who come together for a short time far from England. Featured in the cast are Daniel Gerroll, Thomas Gibson, Laila Robins, and Jayne Atkinson; directed by Lynne Meadow. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 1/25; $22 for Sun., and $27 for all other performances. **City Center Theatre,** 131 West 55th Street (246-8989).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 2/1. **PublicTheatre's Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. The stars are Kristoffer Tabori, Nathan Lane, Judy Geeson, Dylan Baker, Peter Friedman, Michael Countryman. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $23 to $30; thru 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Characters include a disagreeably pious mother, a caring but prudish wife, a minister who becomes a man of action, and a blackguard who does devilish good. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets's play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. With Paula Newman, Sarit Gervai, Richard Silver, I. W. Firestone, Miriam Gordon, Daniel Chiel, and Paula Teitelbaum. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16. Thru 1/25. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $12. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher, is a new version; directed by Bruce Hopkins. Featured in the cast are Gregory Jbara, J. P. Dougherty, Walter Hudson, Semina DeLaurentis, and Angelina Fiordellisi. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. Also featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Wed. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $10. Performed by the Meat and Potatoes Company at **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LILY DALE—Molly Ringwald has the title role in Horton Foote's drama focusing on an estranged brother and sister who meet again in Texas after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; Wed. at 2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic, the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. Featured in the cast are Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883).

MUSICAL COMEDY MURDERS OF 1940—John Bishop's holiday whodunit, directed by the author. Featured in the cast are Kelly Connell, Michael Ayr, Bobo Lewis, Lily Knight, and Richard Seff. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; thru 1/18. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. Featured in the cast are Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13 and $16. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $27.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

OLYMPUS ON MY MIND—Tom Wopat, Charles Repole, and Susan Powell star in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $27.50 to $32.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Featured in the cast are Larry Kert, Avi Hoffman, Jack Kenny, Larry Raiken, Judith Cohen, and Eleanor Reissa. Call theater for specific details. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m. (Thursday is the dark night); $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 3 p.m.; $27 to $33; thru 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 1/15. Performed by the American Jewish Theatre at **92nd Street Y,** 1395 Lexington Avenue (427-6000).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: *Edwin Booth, An American Tragedian,* by Anthony Urgo; 1/8, 10, 16, 15, 21. Brecht and Weill's *Happy End;* 1/9, 11, 17, 22, 24, 30. Christopher Marlowe's *Massacre at Paris*; 1/18, 23, 29, 31. Thurs. thru Sun. at 8; $10 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CAB THEATRE COMPANY—*Women at the Wheel,* a program of one-act comedies: Jason Milligan's *The Prettiest Girl in Lafayette County;* Richard Strand's *Can You Hear Me, Mr. Szczepanski?;* Bruce T. Paddock's *Manhattan Sundae.* Thurs. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $10; 1/15 thru 25. **Our Studios,** 622 Broadway (586-7920).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CITY REPERTORY THEATRE—*A Woman's Place,* a theater piece with music, conceived by Susan Riskin as a tribute to women, past and present, and directed by Robert Crest. Wed. thru Sun. at 8 p.m.; $8; 1/28 thru 2/8. **Women's Interart Center Annex,** center floor, 552 West 53rd Street (477-0984).

CLASSIC STAGE COMPANY—*The Merchant of Venice,* directed by Jim Simpson (whose wife, Sigourney Weaver, plays Portia); Shakespeare's dark tale of Shylock (John Seitz) who demands a pound of flesh for moneys loaned. With George McGrath, Michael Hammond, Sam Tsoutsouvas, John Wodja, Elaine Hausman, and Kristine Nielsen. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 1/11. **CSC Theatre,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATRE—From 1/8, *Take Me Along,* with music and lyrics by Bob Merril, book by Joseph Stein, and Robert Russell; based on Eugene O'Neill's *Ah, Wilderness.* A nostalgic memory of family life in 1910. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m., thru 2/1. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—Seret Scott's play, *Pardon/Permission,* directed by the author, is about three people who have gone too far and loved too much. Thurs. thru Sun. at 8; $8; 1/22 thru 2/8. **Cuando Building,** 9 Second Ave. (477-2522).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage, with Harris Berlinsky as George and John Schmerling as Lenny; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory through 2/6 with *Duchess of Malfi.* **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA ANNEX—1/5 thru 3/29, Priscilla Smith and Diane Lane star in *Fragments of a Greek Trilogy,* two evenings of theater based on the plays of Sophocles and Euripides; conceived, adapted, and directed by Andrei Serban, with music by Elizabeth Swados. (All three plays, *Medea, Electra,* and *The Trojan Women,* are performed in ancient Greek and also in Latin and unrecognizable languages—*how can you resist that!*) Call theater for performance schedules. **La Mama Annex,** 74A East Fourth Street (475-7710).

LA MAMA E.T.C.—Harvey Fierstein's *Safe Sex,* three one-acters, directed by Eric Concklin: *Manny and Jake,* with David Andrews and John Bolger; *Safe Sex,* with Fierstein and John Bolger, and *On Tidy Endings,* with Fierstein, Anne DeSalvo, Ricky Addison Reed, and Billie McBride. Wed. thru Sun. at 9 p.m.; $10; 1/8 thru 2/1. **La Mama E.T.C.,** 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. and Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 p.m.; $10. In repertory with *Forbidden Trees,* by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun. thru Wed. at 8 p.m.; $8. **Shandol Theater,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8 p.m., Thurs. and Fri. at 8 p.m., Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

O'LAC REPERTORY ENSEMBLE—Safiya Henderson Holmes's *I'll Be Home Soon,* a futuristic prison drama that examines the lives of six confined women; directed by Randy Frazier. Featured in the cast are Cherron Hoye, Gail Tishcoff, Betty Vaughn, Ceal Coleman, Sharon Hope, Polly Pillsbury, Richard Mooney, Avis Barnes, and Marjorie Johnson. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; 1/8 thru 25. **18th Street Playhouse,** 145 West 18th Street (783-2954).

PLAYWRIGHT HORIZONS—*Black Sea Follies,* a music-theater piece by Paul Schmidt, directed by Stanley Silverman, about a visit to Stalin's dacha where he is putting together a movie deal featuring Shostakovich. With Alan Scarfe, David Chandler, Carol Zeavin, Henry Stram, Carmen Pelton, David Dusing, Robert Osborne, Matthias Negele, Elena Ivanina, Martha Caplin, Sarah Clarke. Tues.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $17 & $20; thru 1/11. **Studio Theatre,** 416 West 42nd Street (564-1235).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. Thru January. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat., when it's at 7 and 10; $20. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th St. Repertory,** 50 West 13th Street (675-6677).

WINGS THEATRE COMPANY—Douglas Michilinda's *States of Grace,* directed by Jeffery Corrick. 1/8 thru 2/22; $10. **American Renaissance Theater,** 112 Charlton Street (645-9630).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

DIAL M IS FOR MODEL—John Epperson's musical-comedy-murder-mystery is a look at the goings-on at a high-toned modeling agency; directed by Michael Nee. Featured in the cast are Janis Wikoff, Peter Kwaloff, Stephen Pell, Edgar Oliver, the author, and Mark Oates. Mon. & Tues. at 9; $8; 1/5–20. **Pyramid Club,** 101 Avenue A (777-0536).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

FESTIVAL OF NEW PLAYS—Bryan Goluboff's *Hey Buddy,* directed by Scott Frank, 1/9 and 10. Damian Slattery's *The Eighty-Yard Run,* directed by Mary Guraldi, and Charles Skowronek's *The Red Corvette,* directed by Lisa Peterson, 1/12 and 13. Michael Andreen's *The Kiss,* directed by Rosey Hay, and Susan Kittenplan's *One Less Bell To Answer,* directed by Toni Kotite, 1/13 and 14. Mary Sue Price's *The Concrete Christ Trilogy,* directed by Michael Parva, 1/15 and 16. Bryan Willis's *Driving By Numbers,* directed by Karen Ludwig, 1/16 and 27. And lastly, Craig Carlisle's *Last Tango in Pompeii,* directed by Rob Barron, 1/18 and 19. N.Y.U. Undergraduate Drama Dept. at the **Tisch Theater,** 721 Broadway (598-7074).

HOUSE ON MAYHEM STREET—An ensemble creation conceived and written by Jerry Cofta, Lynn Pyle, and Skeeter Greene, with music by Greg Langdon, taking place in a women's shelter in the Bronx; directed by Ted Hannan. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $8. Presented by the Mass Transit Company at **ATA,** 314 West 54th Street (279-4200).

I HAVE A DREAM—Play with music adapted from the writings of Martin Luther King Jr. by Josh Greenfield; directed by Woodie King Jr. Featured in the cast are James Curt Bergwell, Bruce Strickland, Chequita Jackson, and Herman LeVern Jones. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8. **Roger Furman Theatre,** 290 Lenox Avenue (876-3272).

ISADORA: AMERICA LEGEND—One-woman dramatization, created and performed by Ann Beigel, about the uninhibited California girl who became the original genius of modern dance and the toast of Europe. Thurs.–Sat. at 8, Sun. at 3; thru 1/11; $10. Wings Theatre Company at the **American Renaissance Theatre,** 112 Charlton STreet (645-9630).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the telephone. Mon., Tues., Wed., Sat., and Sun., at 8 p.m., Fri. at 7:30 and 10 p.m.; $8. **Sanford Meisner Theatre,** 164 Eleventh Avenue (206-1764).

JUST SO!—A family musical, conceived by Julianne Boyd, based on Rudyard Kipling's *Just So Stories,* directed and choreographed by Lisa Jacobson, book by Mark St. Germain, music by Doug Katsaros, lyrics by David Zippel. Thru 1/11; Sat., Mon., and Tues. at 3 and 8 p.m., Sun. at 3 p.m.; $10. **Hartley House Theatre,** 413 West 46th Street (666-1716).

PARADYKES ALLEY—Lisa Kron's comedy with music about a woman's bowling team, set in the Bowling Alley of Life. Thurs. thru Sat. at 8 p.m., 1/8 thru 24; $5 and $6. **WOW,** 59 East 4th Street (460-8067).

PERICLES—Shakespeare's adventure about love and struggle, separation and reunion; directed by Joel Bernstein. With David Brazda, Robin Leslie Brown, Robin Westphal, Stuart Lerch, Patrik Turner, Laura Margolis, Daniel Region, Pinkney Mikell, and James Nugent. Thurs. thru Sat. at 8, Sun. at 3; $10; thru 1/17. **Pearl Theatre,** 125 W. 22nd St. (645-7708).

A PUERTO CERRADO (NO EXIT)—Jean Paul Sartre's one-acter, directed by Angel Gil Orrios. Fri. and Sat. at 8 p.m., Sun. at 4; $8; 1/10–2/8 (in Spanish). **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

RIME ICE—Melba LaRose's play, featuring Ruby Payne and Rodger Gibson, directed by the author. Music by Paul Serrato. 1/7 thru 10 at 8; $6. **Beckmann Theatre,** 2nd floor, 314 W. 54th St. (242-6036).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/5 thru 15. **NOHO Playhouse,** 2 Bond Street (289-6440).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK/LOREN MUNK—Recent abstract paintings/Recent prints. 1/8-2/7. Cecil, 16 E. 72nd (517-3605).

GOTTFRIED BOHM—Fifty drawings by this German architect who won the 1986 Pritzker Architecture Prize, thru 1/10. Goethe House, 1014 Fifth (744-8310).

GRAHAM CAMPBELL—Recent paintings, 1/8-31. CDS, 13 E. 75th (772-9555).

KEN DAVIES—Recent trompe-l'oeil paintings, thru 1/10. Hirschl & Adler, 21 E. 70th (535-8810).

MARK GERO—New carved stone and wood sculptures, thru 1/10. Weintraub, 992 Madison (879-1195).

CHERYL GOLDSLEGER/KAREN RIEDENER—Drawings and paintings of architectural spaces/Photographs constructed of multiple sequential images. Thru 1/30. Urdang, 23 E. 74th (288-7004).

WINSLOW HOMER—The first survey of his works in black and white, including the artist's many well-known subjects, such as the Civil War, country life, women, England, Maine, the tropics, and Canada, thru 1/10. Knoedler, 19 E. 70th (794-0550).

HARRIET KORMAN/ROBERT LOBE—Recent paintings/Recent sculpture. 1/7-31. Willard, 29 E. 72nd (744-2925).

MOLLY LUCE/ANDERS ZORN—Regionalist paintings/Etchings by a Swedish artist. Thru 1/13. Childs, 956 Madison (772-6606).

LUCY MACKENZIE/TIM LOVEJOY—Still-life paintings and assemblages/Drawings of India. Thru 1/10. Coe Kerr, 49 E. 82nd (628-1340).

JULES OLITSKI—Recent abstract paintings on shaped Plexiglas panels, thru 1/29. Knoedler, 19 E. 70th (794-0550).

SANDY SKOGLUND—"True Fiction"—paintings, drawings, and photographs, 1/9-31. Castelli, 4 E. 77th (288-3202).

CHRISTINA STACK—Recent relief paintings and works on paper, thru 1/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

FRANCISCO TOLEDO—Watercolors and self-portrait "masks," thru 1/31. Martin, 23 E. 73rd (288-2213).

ROBERT WHITE—A survey of bronze and terra-cotta figures, from 1959-1986, thru 1/17. Graham Modern, 1014 Madison (535-5767).

57th Street Area

MILTON AVERY—Paintings from the artist's estate, thru 1/31. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Early drawings from the artist's own collection, including drawings for her 1938 WPA Post Office mural, several self-portraits, and studies for well-known etchings and paintings, thru 1/17. Midtown, 11 E. 57th (758-1900).

RONNIE BOGAEV—Recent paintings inspired by a summer's sojourn in a villa outside Florence, 1/7-2/1. French, 41 W. 57th (308-6440).

HANS BURKHARDT/ILYA BOLOTOWSKY—Paintings of the '30s/Works on paper. Thru 1/28. Deutsch, 20 W. 57th (765-4722).

GEORGE CONSTANT—Watercolors of landscapes, still lifes, and figures, from the '20s through the '70s, thru 1/10. Pearl, 38 E. 57th (838-6310).

JOSEPH CORNELL—Box constructions and collages from his personal collection, thru 1/31. Pace, 32 E. 57th (421-3292).

NICOLA DE MARIA—New paintings and an installation, thru 1/31. Maeght Lelong, 20 W. 57th (315-0470).

SONIA DELAUNEY—Rare lithographs, thru 1/23. Zarre, 41 E. 57th (752-0498).

MARCEL DUCHAMP—Paintings, sculptures, "ready-mades," and works on paper, 1/7-2/7. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

EDWARD FAIERS/FLOYD SHAMAN—Figurative paintings/Laminated wood sculptures. 1/7-31. Schmidt-Bingham, 41 W. 57th (888-1122).

MAURICE GOLUBOV—Non-objective and figurative paintings and works on paper, 1/7-29. De Nagy, 41 W. 57th (421-3780).

CLEVE GRAY—A retrospective of paintings, from 1946-1986, thru 2/3. Armstrong, 50 W. 57th (582-8581).

HANS HOFFMAN/TERENCE LA NOUE—Early figurative paintings, 1/9-2/7/New paintings on unstretched canvas, 1/8-31. Emmerich, 41 E. 57th (752-0124).

LOREN MADSEN—A large sculptural environment composed of pieces of copper sheeting suspended from the ceiling, thru 1/10. McKee, 41 E. 57th (688-5951).

HENRY MOORE—Prints, thru 1/10. Heidenberg, 50 W. 57th (586-3808).

ELIE NADELMAN—"The Four Seasons"—figurative terra-cotta sculptures, thru 1/17. Zabriskie, 724 Fifth (307-7430).

KATHERINE PORTER—Thirteen recent large-scale paintings that explore urban and pastoral themes, 1/8-31. Janis, 110 W. 57th (586-0110).

ODILON REDON—Thirty prints by this Symbolist painter, thru 2/14. Fitch-Febvrel, 5 E. 57th (688-8522)

SUSAN SHATTER—Recent paintings of the Grand Canyon, Maui, and Greece, thru 1/28. Fischbach, 24 W. 57th (759-2345).

JOHN STORRS—Prints and drawings from the period of World War I through the '30s, 1/10-2/4. Schoelkopf, 50 W. 57th (765-3540).

FRANK LLOYD WRIGHT—Architectural drawings, 1/7-31. Protetch, 37 W. 57th (838-7436).

East Village

ROBERT BEAUCHAMP—Selected paintings by this American Expressionist, 1/8-2/1. M-13, 413 E. 9th (505-9016).

BARRY BRIDGWOOD—Paintings that combine computer-processed imagery and silk-screen printing, thru 1/30. Nature Morte, 204 E. 10th (420-9544).

MARCOS BYRD—Acrylic paintings that depict the daily life of Nicaraguan *campesinos*, thru 1/10. La Mama/La Galleria, 6 E. 1st (505-2476).

DAVID GESUALDI—"Scratch" paintings and prints, 1/7-2/1. Fervor, 109 Ave. B (529-9339).

JAMES HANSON—Paintings of shapes that fit together like puzzle pieces, 1/9-2/1. Shainman, 500 E. 11th (460-5890).

JOE HOUSTON—Landscape paintings in oil on panel, by a Chicago-based artist, thru 1/11. P.P.O.W., 337 E. 8th (529-1313).

C.S.H. JHABVALA—Watercolors and drawings of New Delhi and New York City, 1/9-2/8. Humphrey, 242 E. 5th (529-0692).

ANDREW MASULLO—Ninety-one works from 1982-86, including elaborately transformed boxes and books, and paintings on used and damaged canvases, thru 1/18. Salvador, 216 E. 10th (995-8005).

ARTHUR SINGER—Wildlife paintings, thru 1/16. Cooper Union, Third Ave. at 7th (254-6300).

SANDY SKOGLUND—A sculptural installation, entitled "Neo Auto," that consists of a crushed abandoned car repainted in Easter-like colors, thru 1/31. Sharpe, 175 Ave. B (777-4622).

SoHo and TriBeCa

CAROL ANTHONY—Handmade paper boxes that contain familiar objects, thru 1/31. Davidson, 415 W. Broadway (925-5300).

DOMENICO BIANCHI—Recent paintings, 1/10-31. Sperone Westwater, 142 Greene (431-3685).

EDGAR BUONAGURIO/MARY FISH—Recent paintings by both, 1/7-31. Oscarsson Siegeltuch, 568 Broadway (431-3550).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, thru 1/24. Thorp, 103 Prince (431-6880).

NANCY CHUNN—Paintings in which maps of countries are interweaved with large shapes of industrial equipment, 1/10-2/7. Feldman, 31 Mercer (226-3232).

PHILIPPE FAVIER—Etchings on ceramic-glazed glass, thru 1/15. Cadot, 470 Broome (226-7220).

ERIC FISCHL—Recent paintings, 1/10-31. Boone/Werner, 417 W. Broadway (431-1818).

JOANNE FREEMAN—Paintings that depict icons of urban society, thru 1/31. Hudson, 105 Hudson (925-7290).

PAUL GEORGES—Recent figurative paintings, thru 1/10. Plumb, 81 Greene (219-2007).

RON GILL—Chalk and pencil drawings, thru 1/24. 49th Parallel, 420 W. Broadway (925-8349).

DEWITT GODFREY/STEPHEN MAINE—Sculpture and drawings/Paintings and drawings. 1/7-31. Erpf, 568 Broadway (925-6160).

KEN GOODMAN/JUDY RIFKA—New paintings/New works on paper. Thru 2/4. Alexander, 59 Wooster (925-4338).

DAVID HARE—New sculptures, thru 1/31. Gruenebaum, 415 W. Broadway (966-3646).

DOUGLAS HOAGG—Recent sculptures in a show curated by Edward Albee, thru 1/31. Bouckaert, 100 Hudson (925-6239).

BARBARA KASTEN—"Architectural Sites"—photographs of geometric constructions built by the artist, 1/10-31. Weber, 142 Greene (966-6115).

BILL KOMOSKI—Recent abstract paintings in acrylic on modeling paste, with repetitive forms such as trapezoids and elipses, thru 1/31. Baskerville + Watson, 578 Broadway (925-1955).

SUSAN LAUFER/ARCANGELO—Works on paper by both, thru 1/24. Van Eck, 420 W. Broadway (219-0717).

BOB LENS/RALPH LERNER—Acrylic mask paintings, woodblock prints, and an installation/Architectural drawings and models for the Indira Gandhi National Center for Arts; thru 2/14. Nichols, 83 Grand (226-1243).

GEORGE TERRY MC DONALD—Paintings that explore issues such as interracial tension and middle-class life in suburbia, 1/13-2/7. Neale, 320 Lafayette (431-5077).

JANET MC KIERNAN—Recent paintings, 1/10-31. Semaphore, 137 Greene (228-7990).

LOUIS MONZA—A retrospective of works including paintings, ceramics, linoleum cuts, and drawings, thru 1/17. Cavin-Morris, 100 Hudson (226-3768).

OLIVER MOSSET—New paintings, 1/10-2/7. Gibson, 568 Broadway (925-1192).

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. $2:50, students and seniors $1. Free Mon.–Fri. 10–noon. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87 . . . Capital City: New York After the Revolution; thru 6/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9). Oskar Kokoschka, 1886–1980; thru 2/16 . . . The Knife Ship From *Il Corso del Coltello;* thru 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22 . . . The Jews of Ethiopia: A People in Transition; thru 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 . . . Van Gogh in Saint-Remy and Auvers; thru 3/22 . . . Luxurious and Elegant Dresses for the Dance; thru 9/6 . . . The Prints of Pieter Bruegel; 1/13–3/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–5:15. Medieval Collection . . . Annual Christmas Display; thru 1/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . W. S. Gilbert (1836–1911); thru 1/18 . . . Collecting for the Morgan Library, 1982–1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; thru 1/18 . . . Charles Dickens's *A Christmas Carol;* thru 1/11.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87 . . . Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions 1983-1986; thru 1/25.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Carnegie Hall: The Radio and Television Concerts; thru 1/3.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . From Innovation to Tradition; thru 1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; thru 2/10 . . . Mario Botta; thru 2/10 . . . The Prints of Odilon Redon; thru 2/3 . . . Dubuffet: Works on Paper; thru 1/13.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . Floating Canoe: Contemporary Iroquois Silverwork; thru 1/25.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; thru 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; thru 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; thru 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; thru 2/15 . . . Three Photographers: The Body; thru 2/15.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10–5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings From the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15 . . . A Portrait of Livingston Manor: 1686–1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9. Max Ernst: Beyond Surrealism; thru 1/17 . . . Women and Literature: English and American Writers From the 18th Century to the Present; thru 5/30 . . . The Art of The New Yorker; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. New York Reviewed; thru 2/8 . . . Mike Berg Architectural Fantasies; thru 2/22.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Spring '87 . . . America's Cup Information Center; thru Jan. . . . The New England Fisheries: A Treasure Greater Than Gold; thru 4/15.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mary Lucier: Ohio at Giverny; thru 1/18 . . . John Storrs: Retrospective; thru 3/22 . . . **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 1/13 at 10 & 2: Fine Old Master Paintings and Drawings. On view from 1/8. **East,** 219 E. 67th St. (606-0400). Next sale 1/9 at 2: European and American Paintings. On view from 1/6. 1/13 at 10: Furniture, Decorations, and Old Master Paintings. On view from 1/9.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/7 at 10: Belle Epoque including Fine 19th Century Furniture, Paintings, and Decorations, Art Nouveau and Art Deco. On view from 1/3.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 1/14 at 2: Old Master and British Paintings. On view from 1/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 1/14 at 10:15 & 2: Old Master Drawings. On view from 1/10.

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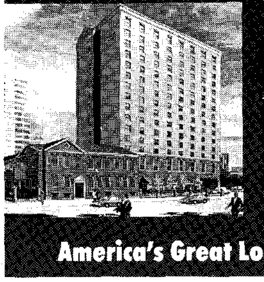

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ART

MARCUS—578 Broadway (226-3200). Drawings and prints by Adams, Byron, Henderson, Shaver, Tansey, others; 1/7–2/4.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; 1/10–2/3.

MOCHA—584 Broadway (966-6699). "Connections Project/Conexus: A Collaborative Cross-Cultural Exhibit"—works by 150 women artists from Brazil and the U.S.; 1/8–2/8; "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; 1/8–3/22.

NEALE—320 Lafayette (431-5077). Paintings by Heeks, Korsmit, Siena; thru 1/10.

PRATT—295 Lafayette (718-673-3517). "Isla a Isla: Contemporary Puerto Rican Prints and Drawings;" thru 1/9.

SCHELLMANN—50 Greene (219-1821). "For Joseph Beuys"—a portfolio of prints by 30 international artists in tribute to the late German artist; thru 1/31.

SHAPOLSKY—99 Spring (334-8172). "Structures," by Ernst, Hecker, Manning, Noland; thru 1/24.

STOLER—13 White (966-5090). "Layers of Vision," with works by Anton, Lehndorff and Trulsch, Miller, Schein, Seidner, Zimmerman; thru 1/10 (gallery will be closed 12/31, 1/1).

TOLL—146 Greene (431-1788). Drawings by Brauntuch, Ikemura, LeWitt, Morley, Oldenburg, Wiley, others; thru 1/10.

Other

BCA LONGWOOD ARTS—965 Longwood Ave., Bronx (842-5659). "Toys-Art-Us," with works by Acconci, Grove, Lucas, Simmons, others; thru 1/10.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Portraits"—portraits and self-portraits by 33 artists, including Arikha, Gillespie, Leslie, Moynihan, Neel, Petlin, Solman, others; thru 1/17.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; thru 3/28.

STUBBS—28 E. 18th (982-8368). Selected engravings from the *cahiers* of George Le Rouge's Details de Nouveaux Jardins a la Mode; thru 1/31.

PHOTOGRAPHY

GARY BROTMEYER—Collages on turn-of-the-century portraits, thru 1/24. Miller, 138 Spring (226-1220).

WALTER CHAPPELL—"Collected Light"—photographs from 1964–86, thru 1/17. Neikrug, 224 E. 68th (288-7741).

HENRY STREET SETTLEMENT—466 Grand (598-0400). "The Nicaragua Darkroom Project," with works by Haile, McKay, Snow; thru 2/3.

DENNIS HOPPER—Photographs from his book *Out of the Sixties*, thru 1/10. Shafrazi, 163 Mercer (925-8732).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933–1939," thru 1/11.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Spain: 1936–1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; 1/9–2/28.

BILL JONES—A photographic installation that transforms the gallery space into the inside of a camera, thru 1/11. Art City, 439 E. 9th (420-0867).

LEDEL—168 Mercer (966-7659). Vintage and contemporary photographs of New York by women, including Abbott, Bianchi, Bing, Bourke-White, Groover, Model, Sonneman, others; thru 1/31.

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Still-life works by Berman, Charlesworth, Frailey, Majore, Metzner, others; thru 1/15.

NICHOLAS NIXON/GUSTAVE LEGRAY—Close-up photographs of his wife and children/Rare photographs of seascapes and trees, taken in the 1800s. Thru 1/17. Pace/MacGill, 11 E. 57th (759-7999).

PFEIFER—568 Broadway (226-2251). "After Franco"—works by fourteen Spanish photographers; photographs by Blok and Broekmans; 1/7–2/5.

DOUG PRINCE/LEONARD SUSSMAN—Recent multiple negative images created while living in Italy/Photographs of Umbrian and Tuscan landscapes. Thru 1/10. Witkin, 415 W. Broadway (925-5510).

SEAGRAM—375 Park, 4th floor (572-7379). Mon.–Fri. 9–5. "Locomotion: Past and Present," with photographs by Abbott, Coburn, Evans, Papageorge, Stieglitz, Weegee, others; thru 2/16. Closed 1/19.

EDWARD STEICHEN—Black-and-white photographs, from 1900–1950, thru 1/24. Staley-Wise, 17 Prince (777-1590).

WAYNE THIEBAUD—Nineteen color prints by this California-based artist; 1/9–2/7. Hamilton, 19 E. 71st (744-8976).

WOLF—30 W. 57th (586-8432). "The Last Show: Critics, Curators, and Collectors Choices," with works selected from the 93 exhibitions mounted at Daniel Wolf, Inc.; thru 1/17.

ZABRISKIE—724 Fifth (307-7430). "10th Anniversary Photography Exhibition," with works by Atget, Baldus, Brancusi, Man Ray, others; thru 1/17.

PERFORMANCE

THE KITCHEN—512 W. 19th (255-5793). Thurs.–Sun at 8, thru 1/18: The Wooster Group's "The Road to Immortality." $15.

P.S. 122—150 First Ave. (477-5288). 1/9–10, 16–17, 30–31 at 10:30: "Locomotives: An Anti-Soap Opera." $6. 1/8, 11 at 8; 1/9, 10 at 8 and 10: Love Theater's "The Chinese." $8. 1/11 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . . Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April . . . On Tap: New York City Water; thru 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; thru 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1. The Bronx: A Celebration; thru '86 . . . Monir: Graphic Work, 1975–1986; thru 5/24 . . . Romare Bearden: Origins and Progressions; thru 3/1 . . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; thru 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918–1941; thru 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29 . . . The Advent of Modernism: Post-Impressionism and North American Art 1900–1918; thru 1/19 . . . The American Eye For Style; thru 6/29 . . . Cleve Gray: Works on Paper; thru 2/23.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . "I'll Buy That: 50 Years of American Consumer Products"; thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 1/25 . . . Recollections: A Decade of Collecting; thru 3/1 . . . Perspective: The Illusion of Space; thru 3/1 . . . Crystal Palaces; 1/13–4/26.

CLAES OLDENBURG/COOSJE VAN BRUGGEN/FRANK O. GEHRY—Recent sculpture and drawings in a series entitled *Il Corso del Cotello,* thru 1/24. Castelli, 420 W. Broadway (431-5160), and 142 Greene (431-6279).

CLAUDIO PARMIGGIANI—Sculpture and drawings in a series entitled, "Iconostases," thru 1/11. Totah, 152 Wooster (475-8330).

GERHARD RICHTER—Paintings and sculpture from the sixties and seventies, including early paintings from his "Capitalist Realism" period, and his "Sculpture for a Room by Palermo," thru 1/14. Gladstone, 99 Greene (431-3334).

FAITH RINGGOLD—Painted "story" quilts, 1/13–2/7. Steinbaum, 132 Greene (431-4224).

KRIS RUHS—Puppets, books, drawings, maquettes, and a video, thru 1/31. Green, 152 Wooster (982-3993).

MARLENE SIFF—Geometric paintings, thru 1/4. Segal, 568 Broadway (431-0010).

BOB SMITH—Box constructions that combine found objects, prefabricated textural materials and the artist's own painting and sculpture, 1/7–31. Schreiber/Cutler, 171 Spring (925-1441).

BARBARA THOMAS—Recent abstract paintings, 1/8–2/7. Allen, 110 Greene (334-9710).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

JOAN WITEK—Paintings and works on paper, thru 1/31. Davis, 568 Broadway (219-1444).

ZADIK—Egyptian-style sculptures in Hydrocal, painted with acrylics, thru 1/10. Shafrazi, 163 Mercer (925-8732).

Other

PHILIP REISMAN—A survey of paintings from 1933 to 1986 in celebration of the new publication *Philip Reisman—People Are His Passion,* thru 1/24. Ryan, 452 Columbus (799-2304).

LAREN STOVER—New works on paper with aquatic and celestial themes, 1/8–2/1. Bernarducci, 17 E. 17th (206-7578).

GREGORY WILLIAMS—Paintings, 1/10–2/14. Cordier & Ekstrom, 417 E. 75th (988-8857).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Central Park at 64th (360-8141). "The Wreath: Interpretations," with works by DeMonte, Pindell, Richardson, Sterling, others; thru 1/9.

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; thru 2/28.

HIRSCHL & ADLER—21 E. 70th (535-8810). "Bird's Nest" Hunt and His Followers—35 English Victorian watercolors by Collier, Hunt, Sherrin; thru 1/10.

MARBELLA—28 E. 72nd (288-7809). Works by Bricher, Colman, Gross, Hallowell, others; thru 1/17.

MC CARRON—1014 Madison (772-1181). "Heavenly Apparitions: Angels and Putti"—works on paper from the 16th–18th centuries; thru 1/31.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "The Layered Image," with works by Hewat, Juarez, Kruger, Kurland, Ladda, Pitt; thru 1/14.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Bishop, Calder, Krasner, Lewitt, Rivers, thru 1/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Guston, Matta, others; thru 1/31.

STAEMPFLI—47 E. 77th (535-1919). Sculptures by Arp, Bauermeister, Bertoia, Bill, Rickey, others; thru 1/10.

57th Street Area

FISCHBACH—24 W. 57th (759-2345). Paintings, drawings, pastels, and watercolors by gallery artists; thru 1/28.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Francis, Lichtenstein, Moore, Rauschenberg, Steinberg, Stella, Warhol; thru 1/31.

GRAND CENTRAL—24 W. 57th (867-3344). Realist paintings by Banks, Del Grosso, Kobayashi, Sprick, others; thru 1/31.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Johns, Katz, Mazur, Nelson, Newman; thru 1/31.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; 1/8–2/21.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"—a survey of Japanese design from the Edo period (1603–1868) to the present; thru 2/7.

KENNEDY—40 W. 57th (541-9600). American paintings of the 18th, 19th, and 20th centuries, with works by Curry, Demuth, Eakins, Hopper, O'Keeffe, others; thru 1/31.

LAMAGNA—50 W. 57th (245-6006). "Traps: Elements of Psychic Seduction," with works by Ball, Bourgeois, Buck, Cage, Dill, Luce, Mullican, Reichek; thru 1/24.

ROSS—50 W. 57th (307-0400). Abstract paintings and sculpture by D'Arrigo, Gallagher, Ghiz, Hildrew, Kagle; thru 1/31.

ST. ETIENNE—24 W. 57th (245-6734). "Oscar Kokoshka and His Time," with works by Gerstl, Kokoshka, Schiele, others; thru 1/31.

SOLOMON—724 Fifth (757-7777). "Text and Image," with works by Acconci, Africano, Allen, Jenney, John, De Maria, Rauschenberg, Steinberg, Zucker, others; thru 1/10.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Works by Clough, Hopkins, Robinson, Schott, Wachtel; thru 1/11.

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; 1/7–25.

LOUGHELTON—19 Second (529-2288). "Greenberg's Dilemma," with paintings by Alexander, Bachman, Cabrera, Hsiao, Robinson, others; thru 1/11.

9TH PRECINCT—309 E. 5th (982-7933). "Winter Solstice," with paintings and sculpture by Cook, James, Rubin, Van Allen, others; thru 1/25.

ON THE WALL—328 E. 11th (460-0963). Abstract figuration in paintings and sculpture by Cosentino, Martin, Narvilas, Seamon; thru 1/31.

PARKER BRATTON—322 E. 11th (228-7023). Expressionistic works by Calomino, Foster, Ritchie, Zwerling; 1/8–2/1.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Physics," with works by Collins, Goldstein, Jones and Ginzel, Justis, Robinson, Suzuki; thru 1/11.

P.S. 122—150 First Ave. (477-5288). "Myths and Magic," with works by Berlin, Byars, Migliore-Newton, Solomon, others; also at Henry Street Settlement, 466 Grand (598-0400); thru 1/31.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Contained Attitudes," with works by Meuser, Sechas, Van Oost, Zwerver; thru 1/24.

BEITZEL—113 Greene (219-2863). Recent sculpture by Dudding, Hepper, Rohm; thru 1/31.

BLUM HELMAN—80 Greene (245-2888). "Iconic Imagery," with works by Bartlett, Hunt, Lane, Moskowitz, Rothenberg, True, others; thru 1/10.

CLOCKTOWER—108 Leonard (233-1096). Works by Maric, Milloff, Trivieri; thru 1/11.

COOPER—155 Wooster (674-0766). Works by Andre, Borofsky, Gober, Hurson, Judd, Shapiro, Winsor; thru 1/15.

CUTLER—164 Mercer (219-1577). "Mind-Matter," with works by Brenner, Evans, McCaslin, Pleasants, Wilson, others; thru 2/4.

DILAURENTI—383 W. Broadway (925-5100). Works on paper by Barni, Cottingham, Heffernan, Nakian, Nesbitt, Smith; 1/10–2/14.

HENOCH—80 Wooster (966-6360). Paintings, sculpture, and furniture works by gallery artists; thru 2/8.

HOFFMAN—429 W. Broadway (966-6676). Drawings and watercolors by Buchwald, Deem, Ferrer, Frey, Nicastri, Plagens, Richards, Wofford, others; thru 1/14.

KLEIN—611 Broadway (505-1980). Works by Carlson, Casebere, Ferrara, Finlay, Highstein; thru 1/24.

LITTLEJOHN SMITH—133 Greene (420-6090). Paintings by Haessle, Hyde; an installation by Tate; thru 1/31.

KANER'S RESTAURANT OF THE WEEK

ONE FIFTH

Fifth Ave. at Eighth St. 260-3434

IF YOU SEEK VALUE for your money you'll enjoy One Fifth Ave., where the accent is on good food at moderate prices.

The restaurant, located on the main level of what was the One Fifth Ave. Hotel, now a condo, has been around for years under various operators.

Last month, Arnie Rosen, former operator of Farnie's and the Meat Broker, took over, changing the menu and prices. The 130-seat dining room here may recall memories of dining aboard a cruise ship, for much of its decor came from the S.S. Caronia. A busy cocktail lounge with music is at the entrance.

Basically, it's a steak and potatoes restaurant. A good buy here is a New York cut 16-ounce sirloin at $15.50 which includes a choice of salads otherwise costing $4.50 to $5. A three-course dinner averages $22, plus tip and tax. The limited wine list ranges from $12 to $35.

Seven appetizers range from $3 for soup of the day to $9.50 for fresh lump crabmeat cocktail. A dozen entrees start at $12.50 for broiled chicken and run to $15.50 for steak, veal chop or lamb chops. Entrees include a salad at no extra charge. Desserts cost $3 to $4. Service by a young staff is polite and attentive.

Best Bets: Appetizers—Little Neck clams on the half shell, $5.50; shrimp cocktail, $8.50. Entrees—sirloin steak, $15.50, rib lamb chops. $15.50; veal chop, $15.50. Desserts—apple walnut pie, chocolate truffle cake, each $3.50.

Open for dinner every night and brunch Saturday and Sunday. Major credit cards accepted. Dress optional. Free parking at garage across the street.

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MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 7

GUARNERI QUARTET—Alice Tully Hall at 8. Sold out.

EMPIRE BRASS—Music by Scarlatti, Froberger, Rossini, Ravel, Vaughan Williams, others. Weill Recital Hall at Carnegie Hall at 8. $20.

ARTHUR GREENE, pianist. Works of Scriabin, Ives, Chopin. Carnegie Hall at 8. $6–$12.

DENNIS KOSTER, guitarist. Works by Sabicas, Bach, Tarrega, Mozart, Beethoven, Lucia, Koster. Merkin Concert Hall at 8. $10.

SARA SANT'AMBROGIO, cellist, with pianist Noreen Cassidy-Polera. Works of Beethoven, Crumb, Debussy, Tchaikovsky. Weill Recital Hall at Carnegie Hall at 12:30. $5.

"INFORMANCE"—An informal conversation-performance with oboist Dianne Lesser and friends. Music by Britten, Donizetti, others. Weill Recital Hall at Carnegie Hall at 3. $5.

THE ART OF THE EARLY KEYBOARD—Chamber music of Bach and his sons. Keyboardists Gwendolyn Toth and Dongsok Shin, tenor Frederick Urrey, violinist Daniel Phillips, viola da gambist Lisa Terry. St. Michael's Church, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

MANNES CAMERATA, Paul C. Echols director. *Herod* and *Slaughter of the Innocents*, two 12th-century music dramas. Christ Church United Methodist, Park Ave. and 60th St. (595-1747), at 8. $15.

CAROLYN MASEAR-GARCIA, pianist, with **SHANA SEAR,** cellist/**DAVID SEE,** pianist. Scarlatti, Ravel, Chopin, Prokofiev, Persichetti. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JUDY NIEMACK, vocalist/**JOHN CAMPBELL,** pianist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

NEWBAND—New York Public Library, Jefferson Market branch, Sixth Ave. and 10th St., at 6:30. Free.

ANNETTE WERNICK, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, January 8

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. Strauss's "Introduction and Allegro," from *Sonatina*; Debussy's *Images*; Schumann's Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

ORCHESTRA OF ST. LUKE'S, Julius Rudel conductor; pianist Jorge Bolet. Liszt's *Hungarian March, Hungarian Fantasia,* and Piano Concerto No. 1; Dvorak's Symphony No. 6. Carnegie Hall at 8. $11.

WAVERLY CONSORT, with oud-player George Mgrdichian. "The Age of Exploration: the Year 1492." Court and chapel music, "Kyrie" and "Gloria" from Cornago's Mass, seven Sephardic songs. Alice Tully Hall at 8. $15.

LEAGUE–ISCM CHAMBER PLAYERS—Music by Ferneyhough, Smetanin (U.S. premiere), Lennon, Mackey, Druckman, Packer (N.Y. premiere), Kreiger. Merkin Concert Hall at 8. $7.50.

BILL CROFUT, banjoist/**BENJAMIN LUXON,** baritone, with others, in a program of American and British song. Weill Recital Hall at Carnegie Hall at 8. $20.

MICHAL TAL, pianist. Haydn, Prokofiev, Faure, Liszt. Weill Recital Hall at Carnegie Hall at 12:30. $5.

"INFORMANCE"—Informal conversation and performance, with bass-baritone S. Ray Jacobs. Music by Copland, Tchaikovsky, others, and spirituals. Weill Recital Hall at Carnegie Hall at 3. $5.

VINEYARDMUSIK, early-music ensemble (inaugural performance), in "Old Wave Festival—Romance from 18th-century France." The Vineyard, 309 E. 26th St. (683-0696), at 8. $10.

RONDI CHARLSTON, soprano, with pianist Cliff Jackson. Music by Schubert, Wolf, Massenet, Debussy, Purcell, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

HARMONIA OPERA COMPANY—Lincoln Center Library at 8. Free.

ROBERT SCHRADE, pianist. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Stephanie Brown, cellist Ronald Thomas. Haydn's Piano Trio in G; Ravel's Sonata for Violin and Cello; Brahms's Piano Trio, Op. 8. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, January 9

NEW YORK PHILHARMONIC—See 1/8. Today at 2.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artist Kyung Wha-Chung, violinist. Poulenc's Trio; Debussy's *En Blanc et Noir*; Prokofeiv's Sonata No. 1 in f; Beethoven's "Ghost" Trio in D. Alice Tully Hall at 8. $17.50.

SAMUEL RAMEY, bass, with pianist Warren Jones. Works by Handel, Purcell, Schubert, Rossini, Britten, Ravel, Ives. Carnegie Hall at 8. $11–$17.50.

ISAAC STERN AND FRIENDS—Weill Recital Hall at Carnegie Hall at 8. $20.

FRANCISCAN STRING QUARTET—Weill Recital Hall at Carnegie Hall at 12:30. $5.

MANNES CAMERATA—See 1/7.

THE YALE SPIZZWINKS—Weill Recital Hall at Carnegie Hall at 3. $5.

MUSIC FOR A WHILE—"Old Wave Festival: Tales and Tunes From the Age of Chivalry." Music of Machaut and Dandini, with readings from Boccaccio. The Vineyard, 309 E. 26th St. (683-0696), at 8. $10.

ELLEN MANDEL/MICHAEL LYDON, performer-composers. Solo piano and chamber music, pop songs, jazz, more. St. Mark's Church, Second Ave. and 10th St. (870-1630), at 8. $6.

TRACY L. TURNER, French-hornist, with pianist Linda Ferri and members of the Encore Brass. Beethoven, Gershwin, Schumann, and world premieres by Arlo McKinnon Jr. Lincoln Center Library at 4. Free.

RAY COLLINS, folksinger. Irish music. Greenwich House Music School, 46 Barrow St. (594-8833), at 8. $7.

STRING QUARTET RECITALS—Juilliard students. Paul Recital Hall, 144 W. 66th St., at 4 and 8. Free.

JAZZ AT NOON—An open lunch-hour jam session, with vibraphonist Warren Chiasson, others. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

DEBBIE RICH—Singer, songwriter, guitarist. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. New York premiere of William Bolcom's *Songs of Innocence and of Experience* (postponed from November). With the Sine Nomine Singers, the Brooklyn College Choir, Children's Chorus of the Cathedral of St. James, soloists Sara Arneson, Joshua Blake, William Brown, Leslie Guinn, Doris Mayes, Joan Morris, David Peaston, Diane Ragains; Alvin Epstein narrator. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

DAN STAROBIN, guitarist, a.k.a. Johnny B. Welfare. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, January 10

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Yan Pascal Tortelier conductor (N.Y. debut); pianist Bella Davidovich, hornist Paul Ingrham. Faure's *Masques et Bergamasques*; Saint-Saens's Piano Concerto No. 2 in g; Dukas's *Villanelle;* Gounod's Symphony No. 1. 92nd Street Y at 8. $13, $15.

NEW YORK PHILHARMONIC—See 1/8.

LILIAN KALLIR, pianist/**PETER OUNDJIAN,** violinist/**LESLIE PARNAS,** cellist. Beethoven Society program: Sonatas Op. 24, Op. 69; Piano Trios Op. 70, No. 2, and in B-flat, WoO 39. Alice Tully Hall at 3. $15.

WAVERLY CONSORT—See 1/8.

THRUSTON JOHNSON, violinist/**DAVID GARVEY,** pianist/**WHITNEY TUSTIN,** oboist. Salute to the U.S. Constitution Bicentennial: "Baroque Music in the Colonies": Purcell, Handel, Boyce. "Hispanic Music in America": Falla. "The New Americans": Bloch. Weill Recital Hall at Carnegie Hall at 8:30. $15.

NEW YORK SANKYOKU KAI—Ronald Nyogetsu Seldin, playing the shakuhachi, with other instrumentalists. Music by Yoshida (world premiere), Tanuki-Bayashi (world premiere), and traditional Japanese music. Merkin Concert Hall at 8. $12.

SOOHWA YANG, soprano, with pianist Susan Morton. Handel, Wolf, Duparc, Barber, Mahler, Meyerbeer. Weill Recital Hall at Carnegie Hall at 2. $7.

TURK MURPHY/JIM CULLUM—Traditional jazz. Carnegie Hall at 8. $12–$20.

BUCKY AND JOHN PIZZARELLI—Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 8. $10, or $15 for table seating and wine.

MANNES CAMERATA—See 1/7.

GREGG SMITH SINGERS—"80's Tribute," to Virgil Thomson and Ernst Krenek. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8:30. $12.

MARY ANN HART, mezzo-soprano, with pianist Dennis Helmrich. "Art Songs at 5: All-American Beauties, from Sublime Lyricism to Ridiculous Humor." St. Peter's Church, Lexington Ave. at 54th St., at 5. $8.

WOMEN OF THE CALABASH—Greenwich House, 27 Barrow St. (645-2387), at 8 and 9:30. $10.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

MARY GOULD, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission, 50 cents.

YOUNG ARTISTS PIANO RECITAL—Lincoln Center Library at 2:30. Free.

JACK COEN, MICHAEL PRESTON, flutists. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 (two sets). $5.

CHRISTOPHER PARKENING, guitarist, with guitarist David Brandon. Dowland, Albeniz, Debussy, others. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $9–$12.

BROOKLYN PHILHARMONIC—See 1/9.

Sunday, January 11

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; violinist Sergiu Luca. New York premieres of Thorne's Symphony No. 5; Adams's *The Chairman Dances*; Bolcom's Violin Concerto; Ellington's "Les Trois Rois Noirs." Carnegie Hall at 3. $9–$15.

NEW YORK CHAMBER SYMPHONY—See 1/10. At 3.

CHAMBER MUSIC SOCIETY—See 1/9. Today at 5.

ALEXA STILL, flutist, with pianist Frank Corliss, double-bassist Robert Adair, percussionist Rick Glascock. Works by Barber, Bloch, Copland, Reynolds; N.Y. premieres by Vercoe, Beck, Mackey; world premiere by Weisberg. Merkin Concert Hall at 8. $5, $7.

NEW SOUNDS—Paul Winter, others, with host John Schaefer. Merkin Concert Hall at 2. $10.

JORDAN SANDKE AND QUARTET—Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 3. $10, or $15 for table seating and wine.

MANNES CAMERATA—See 1/7.

GERALD RANCK, harpsichordist. Bach program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

NORTH/SOUTH CONSONANCE, with soprano Jenny Hayden, harpist Suzanne Handel, Max Lifchitz conductor. Premieres of works by Alexander, Enriquez, Garcia, Handel, Greenberg, Schwartz. Christ and St. Stephen's Church, 120 W. 69th St. (662-1324), at 3. $7.

RICHARD FIELDS, pianist. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Metropolitan Jazz Quartet; offering. At 7: George Smith Sextet; $3.50. Lexington Ave. and 54th St.

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; violoncellist Mark Shuman. Cantata 124; Suite for Violoncello No. IV. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

ODYSSEY CHAMBER PLAYERS—"Wondrous Winds," with pianist Charles Abramovic. Works of Mozart, Bruch, DeLeeuw. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $9.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist Elliot Finkel. "The Musical Stage: Hollywood Comes to Queens." Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $14–$19.

BRONX ARTS ENSEMBLE, with Baroque-trumpet player Lorraine Cohen, violinist Karin Roffman, pianist Jee Young Choi. Viviani, Bach, Zelenka, C.P.E. Bach, Veracini, Albinoni. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

BROOKLYN PHILHARMONIC—See 1/9. Today at 2.

BARGEMUSIC—See 1/8. At 4.

HUNGARIAN STATE FOLK ENSEMBLE—100 dancers, chorus, and orchestra in traditional costume, with a dance-and-music spectacle. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 7. $13–$17.50, with round-trip transportation from Manhattan $7.

ANTHONY FALANGA, double-bassist, with pianist John Walter/**FEDERICO VASQUEZ,** classical-guitarist. Works by Bach, Giuliani, Scarlatti, Barrios. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703), at 2. $7.50.

WILLIAMSBURGH ALL STARS, with Gerry Eastman and Joe Ford. Williamsburgh Music Center, 367 Bedford, Brooklyn (718-384-1654), at 5. $5.

Monday, January 12

DA CAPO CHAMBER PLAYERS, with mezzo-soprano Cynthia Rose, violist Linda Moss. Works by Shostakovich, Durko (N.Y. premiere), Firsova, Bartok, Hindemith. Merkin Concert Hall at 8. $9.

KAMIKAZE GROUND CREW—"Busmeat Music." Bands on the Run, at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

ANDREE JULIETTE BRUN, pianist. Weill Recital Hall at Carnegie Hall, at 8. Admission unavailable.

ANDRE EMELIANOFF, cellist/**MICHAEL BORISKIN,** pianist. Works by Janacek and Beethoven. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JACK ERVIN, pianist. Lincoln Center Library at 4. Free.

Tuesday, January 13

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; mezzo-soprano Frederica von Stade. Rouse's *Constitutional Commission* (N.Y. premiere); concert arias by Mozart; Beethoven's Symphony No. 3. Carnegie Hall at 8. $12, $16.

NEW YORK PHILHARMONIC—See 1/8. Today at 7:30.

CHAMBER MUSIC AT THE Y, Leon Kirchner conductor-pianist; violinist Jaime Laredo, cellist Sharon Robinson. Mozart's Sonata in e, K. 304, and Serenade in c for Winds, K. 388; Kirchner's Concerto for Violin, Cello, Ten Winds, and Percussion; Kodaly's Duo for Violin and Cello, Op. 7. 92nd Street Y at 8. $11–$15.

CHRISTOPHER O'RILEY, pianist. Works by Bach-Busoni, Adams, Liszt, Wagner-Koscis. Weill Recital Hall at Carnegie Hall, at 8. $10.

NEW YORK CITY SYMPHONY, David Eaton conductor; violinist Aaron Rosand. Faure's *Masques et Bergamasques* Suite; Mendelssohn's Violin Concerto; Beethoven's Symphony No. 4. Alice Tully Hall at 8. $15.

GROUP FOR CONTEMPORARY MUSIC, with violinist Benjamin Hudson, pianist Garrick Ohlsson. Stravinsky's Concerto for Two Pianos; Hibbard's *Handwork*; Wolpe's Violin Sonata. Merkin Concert Hall at 8. $8.

KAMIKAZE GROUND CREW—See 1/12.

NEW YORK CLARINET CONSORT—Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

PETER STEWART, baritone/**BENTON HESS,** pianist. Songs by Debussy, Tchaikovsky, Falla. Trinity Church, Broadway at Wall St., at 12:45. Free.

GLORIETTA ALLISON, vocalist. Lincoln Center Library at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 1/5 at 8: Verdi's *Rigoletto*, Fulton conducting; Devia, Milnes, Raffanti. 1/6 at 8: Strauss's *Die Fledermaus*, Tate conducting; Te Kanawa, Blegen, Troyanos, Cole, Hartman, Devlin, Mazura, Schenk. 1/7 at 8: Puccini's *La Boheme*, Rudel conducting; Hong, Merritt, Dvorsky, Thompson, Holt, Furlanetto, Tajo. 1/8 at 8: Puccini's *Madama Butterfly*, Fulton conducting; Scotto, Bybee, Vyacheslav Polosov (debut), Carlson. 1/9 at 8: *Die Fledermaus*; same as 1/6, except Boozer for Troyanos, Malas for Mazura, Castel for Schenk. 1/10 at 2: *Rigoletto*; same as 1/5 (broadcast, WQXR). 1/10 at 8: *La Boheme*; same as 1/7. 1/12 at 8: *Madama Butterfly*; same as 1/8.

Other

LA BATTAGLIA DI LEGNANO, by Verdi. Opera Orchestra of New York, Eve Queler conducting; concert performance, with Aprile Millo, Mario Malagnini, Matteo Manuguerra, Jerome Hines. Carnegie Hall, 1/12 at 8. $15–$50, if still available.

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THE MIKADO, by Gilbert and Sullivan. Production by the Stratford Festival in Ontario, directed by Brian MacDonald. City Center Theater. 1/13–18: 1/13 at 7:30; 1/14, 15, 16 at 8; 1/17 at 2 and 8; 1/18 at 3. $5–$40.

THE BALLAD OF BABY DOE, by Moore. Bronx Opera Company, Stephen Jarrett director; Bronx Opera Orchestra, Michael Spierman conductor. 1/10 at 8, 1/11 at 2, at Lehman College Center, Bedford Park Blvd. West, Bronx; $6, $8. Phone 787-1356.

THE MAGIC FLUTE, by Mozart. Opera at the Academy, Christopher O'Riley musical director, Eric Fraad director; new English version by Mr. Fraad and Theodore Schorske. Student and professional cast. At the Academy, 419 Lafayette St. (677-8960). 1/5, 6, 15, 17 at 7:30. $20.

AMATO OPERA—Strauss's *Die Fledermaus,* in English. 1/10 at 7:30; 1/11 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

LA BATTAGLIA DI LEGNANO, by Verdi. Opera Orchestra of New York, Eve Queler conductor. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 1/9 at 8. $11–$15. NOTE: This concert version's cast is different from the Carnegie Hall performance (see above).

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22/87. Tickets, $5–$40. 1/6 at 8: *La Source, Dances at a Gathering, Serenade.* 1/7 at 8: *Divertimento No. 15, Quiet City, Sonatine, Slaughter on Tenth Avenue.* 1/8 at 8: *Scotch Symphony, In G Major, Kammermusik No. 2.* 1/9 at 8: *Ballo della Regina, Concerto for Two Solo Pianos, I'm Old Fashioned.* 1/10 at 2: *La Source, Quiet City,* a pas de deux, *Serenade.* 1/10 at 8: *Ballo della Regina, Dances at a Gathering, Symphony in C.* 1/11 at 1: *Serenade, Kammermusik No. 2, Slaughter on Tenth Avenue.* 1/11 at 7: *Symphony in C, In G Major, I'm Old Fashioned.* 1/13 at 8: *Swan Lake, Quiet City, Sonatine, Dances at a Gathering.*

Joyce Sampler Festival

JOYCE THEATER—Through 1/18. Tickets, $12. 1/6 at 7:30, 1/10 at 8: **Remy Charlip Dancers,** in the premieres of "Internal Dance Number One," "One Two," and "Supreme Court" . . . 1/7 at 8, 1/10 at 2: **Eleo Pomare Dance Company,** with the premieres of "Solo" and "Conagua" . . . 1/8 at 8, 1/11 at 2: **Marta Renzi & The Project Company,** in the premieres of "Solo" and "Caravan" . . . 1/9 at 8, 1/11 at 7:30: **Ze'eva Cohen & Dancers,** with the premiere of "Ode," and other works. 1/13 at 7:30: **Mitchell Rose and Diane Epstein.**

Other

BARBARA ALLEN—Premiere of "The Troubles of Therese." The 11 O'clock New(s), at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/9, 10, 16, 17 at 11 p.m. $7.

BETSY HULTON—Premiere of "Hekyll and Shy," and two more works. Danspace Project at St. Mark's Church Parish Hall, Second Ave. and 10th St. (674-8112). 1/10, 11 at 8:30. $6.

GIRL IN FIRST POSITION, a dance/theater production by the Expanding Secret Co. of Vermont. La Mama La Galleria Second Classe, 6 E. 1st St. 1/13, 14, 15, 18 at 8:30; 1/17 at 7 and 9. $5.

JOELLE BALLONZOLI—New work in progress, "Friends of the Gretsch Building Newsletter," danced by the artist and her daughter. L.I.U. Triangle Theater, Brooklyn campus, Flatbush Ave. Extension at DeKalb Ave. (212-693-2740). 1/11, 18 at 2. $5.

MOMIX—Program of 11 dance-theater pieces. 92nd Street Y. 1/6, 7 at 8. $16.

OHAD NAHARIN AND DANCERS—Premieres and repertory. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/7–10 at 8; 1/11 at 3. $7.

PERFORMING SHOWCASE FORUM FOR CHOREOGRAPHERS—BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). Excerpts of original works by eight soloists and ensembles on each program. 1/9, 10, 16, 17 at 8. $6.

YUKIE OKUYAMA AND ARIEL S. HERRERA—An evening of new work. Merce Cunningham Studio, 55 Bethune St. (near Bank St.) (718-204-7517). 1/11 at 9. $5.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili en nogada, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher/Chinese/deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.–Thurs. 11 a.m.–1 a.m., Fri. to 2 p.m., Sat. 7 p.m.–3 a.m. Private parties for 60. **(M)** **AE, MC, V.**

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CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

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ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

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GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

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THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

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Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M) AE, CB, DC.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I) MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M) AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M) AE.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M) AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I) AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E) AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M) AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M) AE, CD, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M) AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** ***No credit cards.***

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M) AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M) AE, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M) AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M) AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M) AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M) AE.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M) AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M) AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M) AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. South, bet. 28th–29th Sts., 689-1360. Casual. French. Spcls: warm chicken mousse with prawns & port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M) AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M) AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M) AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts., 982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M) AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sautéed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M) AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I) AE.**

CHEERS—120 W. 41st St., 840-8810. Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese. Res. nec. L Sun.–Thurs. noon–4. D Sun.–Thurs. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M) AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M) AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

CHINA VILLAGE—141 W. 33rd St.,244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I) AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank.

Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. Formal. American/French. Spcls: angel hair on bouillabaisse soup, roast goose fish with vinegar sauce & deep fried cabbage, veal terrine with porcini mushroom sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: smoked salmon & whitefish mousse, sea scallops with leek & lobster sauce. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KAV KAZIAN—361 E. 49th St., 751-0416. Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton Hotel, 753-4500. Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7–11. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11. L daily 11:30–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs Provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/3049. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.– Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TORQUOISE—596 Tenth Ave., at 43rd St., 245-4994. Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I–M)** **AE, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private par-

ties. Reduced rate parking after 5 p.m. **(M)**
AE, CB, DC, MC, V.

57th–60th Streets

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)**
AE, DC.

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E) AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)**
AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in Riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E) AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)**
AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)**
AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M) AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)**
AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)**
AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)**
AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M) AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)**
AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. & Sat. 4:30–11:30, Sun. 4:30–10:30. **(M) AE, CB, DC, MC, V.**

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)**
AE.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)**
AE, CB, DC, MC, V.

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M) AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M) AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M) AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de

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CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red *snapper pôelé crème au safran, sauman grillé sur flan* de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with *crabmeat and pesto, crab ravioli with three cheeses,* breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. *Pre-theatre* D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,** 925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.–Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed., Fri. & Sat. Private parties for 180. **(M) AE, MC, V.**

BRASSERIE BIJOU—321 Columbus Ave., at 75th St., (799-5100.) Casual. French/seafood. Spcls: crontstade d'escargots a l'ail, choucroute aux fruits de mer, sammon grille sauce proivrons rouges. Res. sug. L Mon.–Fri. 11-5. Br. Sat. 11–5, Sun. 10:30–4. D daily 5–11:30. S daily till 1:30. **(M) AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M) AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M) AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M) AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M) AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E) AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I) AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M) AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M) AE, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Tues.–Sat. from 9. **(M) AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M) AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I) AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M) AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M) AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M) AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E) AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I) AE, DC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M) AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. **(E) AE, CB, DC, MC, V.**

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OTHER EVENTS

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Final performances, through 1/8, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Morning, afternoon, and evening shows on a varying schedule. No performance 1/7. $22, $25.

MID—JANUARY CALENDAR NOTES—A **Winter Festival at the South Street Seaport Museum,** 1/10 and 1/11, invites us all to sample cider and hot chestnuts; savor the old-fashioned atmosphere as carriages, costumed revelers, and carts roam the cobbled streets; listen to stories in the Gallery. Noon–5, with some activities free, others included in Museum admission, which of course takes in the ship visits as well . . . And while at the Seaport, drop in at the **America's Cup Information Center,** which will be open through 2/15 at 12 Fulton St. Sailing enthusiasts can keep up with the yachting trials, now going on in Western Australia to determine the yachts—one from Australia to defend and one from another country to challenge—that will race for the Cup. Video and hands-on displays give the latest results as well as historic data on the Cup and the competitions of the past. This year's finals start 1/31 . . . The **National Boat Show** will be at the Jacob K. Javits Convention Center through 1/11: 1/5–9, noon–10; 1/10, 10 a.m.–10 p.m.; 1/11, 11–7; adults, $7; children under 12, $3. As usual, hundreds of boats, small to huge, with engines and accessories and gear from the essential to the decorative, along with literature and information from their manufacturers . . . **Rare coins,** including some real treasures from the collection, will go on view 1/10 at 2, at the American Numismatic Society, Broadway and 155th St. (234-3130). At 3, this year's winners of the awards for numismatic scholarship and medallic art will be announced, and a public reception follows. Hours for the show: Tue.–Sat., 9–4:30; Sun., 1–4; one feature is a retrospective of the winners . . . Summer camp already? A warming thought, and 1/11, 1–5, you and your youngsters can take in a free **Summer Camp Fair,** at the 92nd Street Y on Lexington Ave. Travel and specialty camps will be showcased as well as the garden variety of facility, and there will be lots of people on hand to answer questions . . . An **intergenerational "havurah"** at the Educational Alliance West, 51 E. 10th St., 1/9 at 6, asks as entry fee a vegetarian dish from each participating family. Everybody joins in pot luck, candle-lighting, singing, talking about the Shabbat and how to make a proper meal. Phone 420-1150 to reserve.

PERFORMERS' ARTS—A ***pension-fund concert at the* Metropolitan Opera,** 1/11 at 6:30, will star Joan Sutherland, Luciano Pavarotti, and Leo Nucci in fully staged scenes from *Lucia di Lammermoor* (Act I, Scene 2, and Act III, Scene 2), *Rigoletto* (Act III), and *La Traviata* (Act III), with Met artists including Julien Robbins and Ferruccio Furlanetto, along with the Met's chorus and orchestra, Richard Bonynge conducting. Tickets, $35–$350 (362-6000) . . . That raucous musical spoof of ancient Rome, the Sondheim-Shevelove-Gelbart **A Funny Thing Happened on the Way to the Forum,** will be revived by members of the New York City Gay Men's Chorus, 1/10 at 8, 1/11 at 3 and 8, at Manhattan Community College's Tribeca Arts Center, 199 Chambers St. (691-7590). Tickets, $10; $1 of each admission will go into an AIDS Outreach Fund . . . The **New York Gilbert & Sullivan Players'** benefit concert 1/12 at 7 will star John Reed (recently the troupe's visiting Bunthorne in *Patience*), Malachy McCourt, Isaac Asimov, and others. It's at Symphony Space, Broadway and 95th St., and will be followed by a dinner at Tavern on the Green. Concert and supper, $150 (couples, $250); performance alone, $50 and $35 apiece.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Phone for schedule of activities and out-of-town tours. 1/11, 1–3:30: Artists' Hospitality: Performers at Westbeth, visits to studio-dwelling musicians and actors who live in this arts-oriented complex in the West Village. $13.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

CENTRAL PARK—1/11 at 2, meet at C.P.W. and 100th St. for a walk in "the Frozen North," above 97th St. Free.

BROOKLYN BIRD CLUB—A walk in Pelham Bay Park, Bronx (718-499-8428); 1/11. $2.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/10 at 11 a.m., a nature photography walk in; register by 1/6, or phone for availability. Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 1/10 at noon, meet at Pelham Pkwy. and White Plains Rd, near Globe Theater, for a sketch walk at the Bronx Zoo; take your own materials and lunch (also available in the cafeteria); $1, plus $3.50 admission (876-6688, nights before 10). 1/10 at 10 a.m., meet at S.I. Ferry Terminal, Manhattan, bottom of escalator, for a 12-mile hike in the city, including a foray into Central Park and back to the Ferry. $1 (718-967-0855, nights before 11 p.m.).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also: 1/11 at 10:30, a walk along the unused tracks of the Putnam branch of the New York Central R.R., in Van Cortlandt and Tibbet's Brook parks, going back by bus or subway. Register with leader Cap Field (718-274-0407). Alternate dates, 1/17, 18, 24, 25. Trip depends on weather and size of group, and goes just once.

SPORTS

BASKETBALL—**Knicks** (Madison Square Garden Arena; 564-4400): 1/6 at 7:30 vs. Atlanta; 1/10 at 7:30 vs. Sacramento; 1/13 at 7:30 vs. Dallas. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/7 at 7:30 vs. Washington; 1/9 at 7:30 vs. Portland; 1/13 at 7:30 vs. Boston. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 1/10, Paumonok Handicap; 1/11, Busanda.

HOCKEY—**Rangers** (Madison Square Garden Arena; 564-4400): 1/7 at 7:30 vs. Philadelphia; 1/9 at 7:30 vs. Islanders; 1/11 at 7:30 vs. Vancouver. $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 1/8 at 7:35 vs. Quebec; 1/10 at 7:35 vs. Vancouver; 1/12 at 7:35 vs. Hartford. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 1/6 at 8:05 vs. Minnesota; 1/10 at 7:05 vs. Toronto; 1/13 at 8:05 vs. Pittsburgh. $16–$26.

SOCCER—**New York Express** (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 1/7 at 8:05 vs. Chicago; 1/9 at 8:05 vs. Kansas City. $9–$13.

CHILDREN

THREE KINGS DAY PARADE sponsored by El Museo del Barrio (1230 Fifth Ave. at 104th St.; 212-831-7272). 1/6 at 10 a.m.: Celebrate the Twelfth Night with live camels, sheep, donkeys, and over 1,000 children dressed as angels and shepherds in this annual holiday parade. Those wanting to march should dress in appropriate costume. After the parade: cookies, milk, songs, and surprises.

INFOQUEST CENTER—AT&T's appealing new hands-on environment is devoted to the idea of more—always more—technological progress in the "Information Age." Holograms and satellites, fiber optics and robotics, help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data now available to us. There's a peek into the future, too, and you can meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. 56th St. at Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free.

WAVE HILL (675 W. 252 St., Bronx; 549-3200). 1/10 at 1:30 and 3:30 in Armor Hall: "A Winter Reverie"—Performances, workshops, and readings celebrating the magic of the earth. $7 (must register by 1/8).

CHILDREN'S FILM at LaGuardia Community College Theater (31-10 Thomson Ave., Long Island City, L.I.; 718-482-5152). 1/10 at 11 a.m. and 1:30 p.m.: The comedy *Matilda,* about a boxing kangaroo, will be shown. Adults, $2; children, $1.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, at Avery Fisher Hall (Broadway at West 64th St.; 704-0840). 1/10 at 11 a.m. and 1 p.m.: Britten's "The Young Person's Guide to the Orchestra" and Kleinsinger's "Tubby the Tuba"—Take a musical journey with the orchestra and listen to sounds and stories. $9–$19.

CHILDREN'S FILM at Central Presbyterian Church (Park Ave. at 64th St.; 737-7385). 1/10 at 1 and 3:30: The Parents League of New York will present *The Adventures of Ichabod and Mr. Toad,* an animated feature. $2.50.

OLD WAVE FESTIVAL CONCERT by Vineyardmusik at Vineyard Theatre (309 E. 26th St.; 683-0696). 1/10 at 1 and 3: Performance includes music, anecdotes, tales of Hadyn and Mozart as boys, and musical interludes featuring musicians in period costumes. $6.

AN 18TH-CENTURY DANCE LESSON at Fraunces Tavern Museum (54 Pearl St.; 425-1778). 1/11 at 2: The New York Baroque Dance Company will teach children dances such as the sarabande, the gigue, and the minuet. The lesson will conclude with a performance of "Two French Children." $2.

CIRCUS CLOWN SHOW at Third Street Music School Settlement (235 E. 11th St.; 777-3240). 1/11 at 1 and 3: The Big Apple Clowns will perform acrobatics, magic, and stunts. Adults, $4.50; children, $2.50.

JUST SO! by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). A family musical based on Rudyard Kipling's stories. 1/11 at 3. Adults, $6; children, $5 (reservations recommended).

THE DANGEROUS CHRISTMAS OF RED RIDING HOOD by TADA! Actors Outlet (120 W. 28th St.; 627-1732). Children perform in the ensemble, and there's a live band in this musical told from the point of view of the wolf. 1/9 at 7:30 p.m., 1/10 at 1:30 p.m. and 4 p.m., and 1/11 at 3 p.m. Children, $5; adults, $5.50.

SOUTH STREET SEAPORT MUSEUM—Through January at the Children's Center, 165 John St. (669-9400): "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—1/10 at 1:30: *Animal Crackers* performed by American Puppet Productions and featuring songs and dances by animal puppets. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

MARTIN LUTHER KING JR., a musical about the famous Civil Rights Leader, will be presented by Jeffrey B. Moss, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 1/10 and 1/17 at 1; 1/11 and 1/18 at 12:30. $9, $12 . . . Also presented on 1/7 at 10 a.m. and 12:30 p.m. at CCNY, Davis Hall (West 134th St. and Convent Ave.; 690-6900). $3.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 1/10 and 1/11 at 11 and 1: *Jeremy and His Jungle Adventure,* by Puppets to Go. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/1. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

THE WONDERFUL WIZARD OF OZ—A musical, performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Every Sat. and Sun. at 1 and 3:30, through 1/19; also 1/19 at same times. $5 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Brian McGovern and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 1/11 at 1 and 2:30: *Peter Pan Meets the Wicked Wizard.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Wilbur the Christmas Mouse* at 1:30, and *Santa Claus and the Magic Bell* at 3, Sat. and Sun. through 1/11. $5.

CITY OF NEW YORK PARKS AND RECREATION—At the Marionette Theatre (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2 . . . At the Heckscher Puppet House (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2.

SPECIAL EXHIBITS—Jewish Museum (1109 Fifth Ave.; 860-1888): "In the Picture," through 8/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m. . . . **Museum of the City of New York** (Fifth Ave. and 103rd St.; 543-1672): "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," through 6/28. A retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Free . . . **New-York Historical Society** (C.P.W. and 77th St.; 873-3400): "Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection," through 3/1. Hundreds of games and toys, from 1860 to today. Hours: Tue.–Sat. 10–5; Sun. 1–5. Adults, $2; seniors, $1.50; children under 12, $1; voluntary adm. Tue.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 1/10 and 1/11 at 1:30 and 3: "Puzzles"—Puzzles will be demonstrated and played in puzzle workshops. At 2: Children ages 6 and above can learn how to play chess. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 769-5000)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Nature-max Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): Daily: "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). Through 1/17: "Puppetronics"—A participatory exhibition of marionettes created by Ronnie Asbell. Adults, $1; children, 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 1/10 at 1: "My Favorite Place"—Children can apply their natural creativity and imagination to the science of architecture in this hands-on workshop (reservations required). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea . . . "90th Anniversary Retrospective"—A photographic exhibition that traces 90-years of notable events in the New York Aquarium's history. Hours: Open every day, 10 a.m.–4:45. Adults, $3.75; children 2–12, $1.50 (under 2 free); senior citizens, free Mon. (except holidays)–Fri. after 2 p.m.

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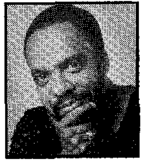

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/11, Grover Washington Jr. 1/13–18, Billy Eckstine. 1/20–22, Janis Siegel. **AE, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., the Bourbon St. Jass Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 1/8–11, Carrie Smith. 1/13–18, Oliver Lake Quartet. Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m.; Mon. from 1/12, Bucky and John Pizzarelli Jr. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/10, Jack Coen & Michael Preston. 1/17, Martin Mulvihill & Mike Rafferty. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/6–11, Scott Hamilton Quintet featuring Maxine Sullivan. 1/13–18, Jon Faddis Quintet and the Tom Harrell Quintet. Mon. at 9, Les Paul Trio. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., 925-7414. 1940's-style antiques store and restaurant. 1/9, Shelle Ackerman; Deanna Kirk. 1/10, Charles Ward; Edward Wright. 1/11, Peter Sklar Kids Show. 1/13, Open-mike night with Steven Potfora. Shows Fri. & Sat. at 9 and midnight, Sun. at 5, Tues. at 8. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 1/13, 14, *Perfect Strangers* with Mike Hardy and Betsy Wolff every Fri. & Sat. at 11 p.m. **AE.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/7–11, 1/14–18 at 10, singer Carla White, pianist Peter Madsen, and Peter Barshay on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot-Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski–Frank Vignola Quartet. Thurs.–Sat. at 9:00, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/10, pianist Roger Galloway with Jay Leonhart on bass. 1/13–17, pianist John Buuck and bassist Phil Flanigan. Sun. & Mon., pianist Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* with the New York Jazz Repertory Ensemble. Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 1/8–10, Michael Camilo Trio. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Thurs., singer pianist Rudy Roberson. Fri. & Sat., singer David Raleigh. Shows at 8 p.m.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/16, Johnny Thunders. 1/22, W.A.S.P. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Gil Evans's Orchestra, Mon. 1/6–11, 1/13–18, McCoy Tyner. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/6–10, Sarah Dash. 1/13–15, Sandhi Smalls. 1/16, 17, Richie Havens. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/7, Elliott Murphy & Band. 1/8, Moving Target, Lemonhead. 1/9, 10, Uptown Horns. 1/11, Lonesome Pines; Surreal McCoys. 1/13, The Greg Trooper Band; Riffkings. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 1/7,8, Carol Britto. 1/9, 10, Lance Hayward alternating with Carol Britto. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Mon., Tex Allen Sextet. Shows at 10, midnight, and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 1/10, pianist Pete Malinverni with Michael Moore on bass. 1/12–17, pianist Ellis Larkins. **AE, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 1/6–11, comedian Ron Darian. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. Thru 1/10, Scott Carter, Rob Weinstein, Jim David, Bill McCarty, and Chris Rock. 1/11–17, Joe Bolster, Scott Blakeman, Steve Hytner, Barry Weintraub, Rita Rudner. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/11, Jack Coen, Wayne Cotter, Mike Little, Danny Curtis, Hiram Kasten. 1/12–18, Bill Scheft, Barry Weintraub, Steve Rizzo, Danny Curtis, Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 1/7, magician Imam and comedian Terry Day. 1/8, magician Torkova and comedian Terry Day. 1/9, 10, magician Devlin and comedian William Shaw. 1/13, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 1/11, Rich Ceisler, Bob Sommerby, Scott Blakeman. 1/13–18, Steve Shaffer, Al Lubell, Leah Krinsky. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. at 10 & midnight, Sat. at 8, 10 & midnight. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 1/7, 9, 10, the Radiators. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

DISCO/DANCING

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/7, Redemption Possie. 1/8, Duduka Fonseca's Brazilian All-Stars. 1/9, Loremil Machado and the Sarava Brazilian Samba. 1/10, Pe De Boi. 1/13, Mario Toledo and Choros. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30. 1/7, Collin & Friedman; Leigh Clark. 1/8, Steve Hayes; Artificial Intelligence. 1/9, Leigh Clark; Laurie Beechman. 1/10, Artificial Intelligence; Laurie Beechman. 1/13, New York Light Opera Company. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a new revue, *Voila America!*, produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. John J. Syarez, a versatile pop-rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 1/9, Louisa Sulzer; Rettadel Tupper, John Campbell, and Frank Tate. 1/10, Louisa Sulzer, Rettadel Tupper. Shows at 8:45 & 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist Chris Barrett in *It's a Grand Night for Singing*, Wed.-Thurs. 9-midnight, Fri.-Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/12, 19, Todd Stockman in Concert. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, Jasmine Guy, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 1/9, Linda Satin; Thea Marshall. 1/10, Denie Corbett; Eastern Spur. 1/11, Arnie Chandler, Barbara Bleier, and Barbara Rose. Shows at 8 & 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing. Every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., Sun. 5:30-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.-Fri. 7:30-12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Thru 1/17, singer Lori Dobson and her band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA— 261 W. 44th St., 354-4414. **Stage Door Canteen** (997-0046): Singer William Ryall. Tues.-Sat. at 11. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6-10, Tues. & Wed. 8:30-12:30. Barbara Rose plays Thurs.-Sat. from 8:30-12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30-9, followed by Tina Devaron from 9-1 a.m. Susan Bradley plays Sun.-Mon. 5:30-9, followed by Nancy Marano from 9-1 a.m. **Grand Ballroom:** 12/31, Gladys Knight and the Pips; Jerry Karavit Orchestra. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American-continental restaurant with popular song-stylist Danny Apolinar every Tues.-Sat. from 10 p.m.-2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant-piano bar. Singer-pianist Rudy Roberson Tues.-Thurs. from 8 p.m. David Releigh takes over on Fri. & Sat. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring the Joe Derise Duo, Tues.-Sat. from 9-1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7-11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar-restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

Wed., Jan. 7

3:00/WNCN—Bach: Cto for Violin & Oboe in d; **Milhaud:** *Scaramouche:* Suite for 2 Pianos.

WNYC—Shapey: *Praise.*

4:00/WQXR-AM/FM—Rachmaninoff: *The Rock* (Fantasy for Orch); **Leclair:** Flute & Harpsichord Sonata #8 in G.

5:00/WNCN—Mozart: Sonata for Piano #16 in B-Flat; **Mendelssohn:** *Midsummer Night's Dream,* Op. 21.

6:00/WNCN—Elgar: Coronation March, Op. 65.

7:03/WQXR-AM/FM—Grieg: Violin & Piano Sonata #3 in c.

8:00/WNCN—Bach: "Brandenburg" Cto #6 in B-Flat.

WNYC—Blake: Pieces; **Creston:** Sonata for Alto Sax.

8:05/WQXR-AM/FM—Handel: Cto Grosso in C, "Alexander's Feast."

9:00/WNCN—Saint-Saëns: Caprice for Violin in D-Flat, Op. 37.

9:06/WQXR-AM/FM—Young Artists Showcase. Robert Sherman, host.

Thurs., Jan. 8

3:00/WNCN—Respighi: *Pines of Rome;* **Fauré:** Nocturne #7 in c-sharp, Op. 74.

WNYC—Rudhyar: Selected Works.

4:00/WQXR-AM/FM—Sibelius: *The Origin of Fire;* **Rossini:** Qt #3 in F.

5:00/WNCN—Debussy: *Prélude à l'après-midi d'un faune.*

6:00/WNCN—Mendelssohn: *Songs Without Words,* Op. 102, #1–#6.

7:03/WQXR-AM/FM—Musical Chemistry.

8:00/WNCN—Beethoven: Sonata for Piano #28 in A, Op. 101.

WNYC—Chamber Music at the Y. Kalichstein-Laredo-Robinson Trio. **Beethoven:** Piano Trio, Op. 1, #2; **Kirchner:** Piano Trio.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Incidental Music; "An Schwager Kronos."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host; soprano Kiri Te Kanawa; pianist Martin Katz. **Liszt:** "Es Muss ein Wunderbares sein"; **Walton:** Three Songs; **Korngold:** *Die tote Stadt:* "Marietta's Lied."

Fri., Jan. 9

3:00/WNCN—Molique: Cto for Flute in d; **Brahms:** Piano Works, Op. 119.

WNYC—Mahler: Sym #2.

4:00/WQXR-AM/FM—Milhaud: Suite Française; **Susato:** Pavanes and Rondes.

5:00/WNCN—Scriabin: Sonata for Piano #2 in g-sharp, Op. 19, "Sonata Fantasy."

6:00/WNCN—Handel: Cto for Oboe #3 in g.

7:03/WQXR-AM/FM—Dohnanyi: Serenade in C for Violin, Viola & Cello, Op. 10.

8:00/WNCN—Ravel: Rhapsodie espagnole; **Henry VIII:** English Medieval Music.

WNYC—Gespenster. *Antonio Bibalo.* An opera in three acts based on Ibsen's *Ghosts.* Kjell Ingebretsen conducts the Bergen Symphony Orchestra.

8:05/WQXR-AM/FM—Rossini: *The Silken Ladder:* Ov.

9:00/WNCN—Beethoven: Qt #14 in c-sharp, Op. 131; **Tchaikovsky:** *Mazeppa:* "Battle of Poltava" and "Cossack Dance."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Henryk Szeryng. **Webern:** Six Pieces for Orch; **Schubert:** Sym #5 in B-Flat.

Sat., Jan. 10

9:05 a.m./WQXR-AM/FM—Piano Personalities. Emanuel Ax. **Beethoven:** Piano Sonata #26 in E-Flat, Op. 81a; **Schubert:** *Liebesbotschaft.*

10:00 a.m./WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik."

WNYC—Liszt: *Benediction;* **Smetana:** *Hakon Jarl.*

10:04 a.m./WQXR-AM/FM—Mozart: Minuet in C; **Debussy:** *Images for Orchestra:* "Iberia."

11:00 a.m./WNCN—Handel: Cto for Organ #8 in A, Op. 7, #2.

WNYC—Dohnanyi: Variations on a Nursery Song.

11:04 a.m./WQXR-AM/FM—Delalande: Consort of Trumpets for the Festivities on the Canal at Versailles.

12:00/WNCN—Telemann: Cto for Trumpet, 2 Oboes, Bassoon, Strings & Continuo in D.

WNYC—Hindemith: *Four Temperaments.*

12:05/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme; **Berlioz:** *Romeo and Juliet:* "Festival at the Capulets" and "Love Scene."

1:00/WNCN—Paganini: Cto for Violin #1 in D, Op. 6.

WNYC—Part: *Frates;* **Dufort:** *Antiphysics.*

2:00/WNCN—San Francisco Symphony Diamond Jubilee. Herbert Blomstedt, conductor; soprano Leontyne Price, pianist Rudolf Serkin. **Berlioz:** "Roman Carnival" Ov; **Beethoven:** Cto for Piano #4 in G, Op. 58; **R. Strauss:** *Salome,* Op. 54: Final Scene; **Ravel:** *Daphnis and Chloé,* Suite #2. Simulcast with WNET-TV/Channel 13.

WQXR-AM/FM—The Metropolitan Opera Broadcast. **Verdi:** *Rigoletto* (Devia, Milnes, Raffanti, Kavrakos/Fulton).

5:00/WNCN—Bach: Cto for 2 Harpsichords in c; **Mozart:** *Magic Flute:* Ov.

5:04/WQXR-AM/FM—Mozart: Horn Cto #1 in D.

6:04/WQXR-AM/FM—Mendelssohn: Sym #1 in c.

7:00/WNCN—Bach: Cantata, "Wer mich liebet, der wird mein Wort halten."

8:00/WNCN—Fauré: Fantaisie for Piano & Orch in G, Op. 111.

9:00/WNCN—Saturday Night Opera. **Bizet:** *Carmen* (Migenes-Johnson, Esham, Domingo, Raimondi, French Nat'l Orch/Maazel).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Schubert:** Sym #5 in B-Flat; **R. Strauss:** *Ein Heldenleben.*

Sun., Jan. 11

9:05 a.m./WQXR-AM/FM—Piano Personalities. Claudio Arrau. **Mozart:** Piano Sonata #17 in D, "Trumpet"; **Beethoven:** Andante "Favori."

10:00 a.m./WNCN—Classic Guitar. **Boccherini:** Guitar Qnt in E; **Ballard:** *Branle de Village; Ballet de Monsieur le Dauphin.*

WNYC—Schubert: Notturno in E-Flat.

11:00 a.m./WNCN—Brahms: Rhapsody in g, Op. 79, #2.

WNYC—The Conductor as Pianist and Vice Versa. Bruno Walter, George Szell, Vladimir Ashkenazy, others.

12:00/WNCN—Bach: "Brandenburg" Cto #4 in G.

12:05/WQXR-AM/FM—Schubert: Sym #2 in B-Flat; **Orff:** *Carmina Burana.*

1:00/WNCN—Chicago Symphony Orchestra. Kazuyoshi Akiyama, conductor. **Mozart:** Serenade #6 in D, "Serenade notturna"; **Reger:** Variations & Fugue on a Theme by Mozart; **Mussorgsky:** *Pictures at an Exhibition.*

WNYC—Busoni: Concertino, Op. 48; **Dallipiccola:** *Canti de Prigionia.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Andre Watts. **Husa:** Cto for Orch (world premiere); **Liszt:** *Orpheus:* Symphonic Poem #4.

5:00/WNCN—Schubert: Sonata for Violin & Piano in D, Op. 137, #1.

6:05/WQXR-AM/FM—Saint-Saens: Violin Cto #3 in b.

6:30/WNYC—Barber: String Qt; **Pinkham:** Diversions for Harp & Organ.

7:00/WNCN—Prokofiev: *Love for Three Oranges,* Op. 33.

7:30/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat.

8:00/WNCN—Corelli: Cto Grosso in B-Flat, Op. 6, #11; **Susato:** Suite for Brass.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Nabucco* (Cappuccilli, Dimitrova, Domingo, Nesterenko, Chorus & Orch of Deutsche Opera, Berlin/Sinopoli).

9:00/WNCN—Stravinsky: *Petrouchka;* **Bach:** Trio Sonata for Oboe, Violin & Harpsichord in G.

Mon., Jan. 12

3:00/WNCN—Poulenc: Cto for Organ, Strings & Timpani in g; **Kodaly:** *Dances of Galanta.*

WNYC—Shostakovich: Sym #11.

4:00/WQXR-AM/FM—Piston: *The Incredible Flutist:* Suite; **Vivaldi:** Cto in D.

5:00/WNCN—Porpora: Sinfonia da Camera in D, Op. 2, #4; **Wagner:** *Die Meistersinger:* Prelude.

6:00/WNCN—Lalande: *Symphonies for the King's Supper.*

7:03/WQXR-AM/FM—Weber: Grand Duo Concertante for Clarinet & Piano.

8:00/WNYC—The 1986 Salzburg Festival. Mozarteum Orchestra. Hans Graf, conductor. **Mozart:** "Impressario" Ov; Violin Cto; Arias; Sym in D.

8:05/WQXR-AM/FM—Chopin: Grand Fantaisie on Polish Airs; **Franck:** Symphonic Variations.

9:00/WNCN—A. Scarlatti: *Vespers of St. Cecilia.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Carl St. Clair, conductor; pianist Viktoria Postnikova. **Tchaikovsky:** Piano Cto #2 in G; *The Nutcracker,* Op. 71, Act II.

Tues., Jan. 13

3:00/WNCN—Liszt: *Harmonies poëtiques et religieuses,* #7, "Funerailles"; **A. Scarlatti:** Cto Grosso #4 in e.

WNYC—Bernstein: Serenade.

4:00/WQXR-AM/FM—Avison: Cto Grosso #12 in D; **Chopin:** Scherzo #2 in b-flat, Op. 31.

5:00/WNCN—Telemann: Concert Sonata for Trumpet, Strings & Harpsichord in D.

6:00/WNCN—Delius: *Song of Summer;* **Handel:** Cto for Organ #2 in B-Flat, Op. 4, #2.

7:03/WQXR-AM/FM—Mendelssohn: Four Pieces for String Qt.

8:00/WNCN—WNCN Live.

8:05/WQXR-AM/FM—Mozart: Sym #27 in G.

9:00/WNCN—Pasquini: "Cuckoo" Toccata.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies; pianist Horacio Guttierez. **Weber:** *Der Freishütz:* Ov; **Beethoven:** Piano Cto #4 in G; **Ung:** New Work.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

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S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are extremely subject to last-minute changes.

6:00
2 Wed–Fri/News
Mon–Tue/Today's Business
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
H Thu/**Movie:** Dusty
Mon/**Movie:** BMX Bandits
Tue/Blue Line
M Wed/Crazy About the Movies: Great Screen Romances
Thu/**Movie:** The Gold Rush
Fri/Max Trax #28
S Wed/Suzy's War
Thu/Magic Adventure
Fri/**Movie:** Peter Lundy and the Medicine Hat Stallion
Tue/The Get Along Gang

6:15
21 AM Weather

6:30
2 Wed–Fri/Today's Business
Mon–Tue/Morning News
4 News
5 Centurions
9 700 Club
11 Robotech
21 Nightly Business Report
H Fri/It's No Crush, I'm in Love
M Wed/**Movie:** The Member of the Wedding
Fri/**Movie:** The Great Muppet Caper
Mon/**Movie:** American Flyers
S Wed/Pudd'nhead Wilson
Mon/**Movie:** Reds
Tue/**Movie:** Marie: A True Story

6:35
H Wed/When We First Met

7:00
2 Wed–Fri/Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 Heathcliff
21 Lilias, Yoga and You
31 Ohayo! New York
H Tue/Safe Harbor
M Tue/**Movie:** Harvey Middleman, Fireman

7:30
2 Mon–Tue/**Premiere:** Morning Program
5 Defenders of the Earth
9 Straight Talk
11 GoBots
21 Hooked on Aerobics
H Fraggle Rock
M Thu/**Movie:** Savage Harvest
S Thu/**Movie:** Eddie and the Cruisers

8:00
5 The Flintstones
11 Galaxy Rangers
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** Home From the Hill
Thu/**Movie:** Mothers Against Drunk Drivers
Fri/**Movie:** Silver City
Mon/**Movie:** Right of Way
Tue/**Movie:** Garbo Talks
M Wed/**Movie:** Diane
S Wed/**Movie:** City Heat
Fri/**Movie:** Beyond the Poseidon Adventure

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers
M Fri/**Movie:** The Jewel of the Nile
Mon/**Movie:** Daffy Duck's Movie
Tue/**Movie:** Molly and Me
S Tue/Pudd'nhead Wilson

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
13 Sesame Street
21 Instructional Television (concludes at 3)
31 Captain Kangaroo
M Thu/**Movie:** Sun Valley Serenade

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 Rhoda
31 Body Electric

10:00
2 $25,000 Pyramid
4 Sale of the Century
5 I Love Lucy
7 Jeopardy II
9 My Favorite Martian
11 Falcon Crest
31 International Television
H Thu/**Movie:** This Is Elvis
Fri/**Movie:** To Find My Son
Mon/The Talk Show
Tue/**Movie:** Iron Eagle
M Wed/A Gospel Session
Mon/**Movie:** The Night the Lights Went Out in Georgia
Tue/**Movie:** Turk 182!
S Wed/**Movie:** Any Number Can Play (cc)
Thu/**Movie:** Cattle King
Fri/**Movie:** Crisis
Mon/**Movie:** Breakthrough
Tue/**Movie:** The Badlanders

10:30
2 New Card Sharks
4 Blockbuster
5 Bewitched
7 Split Second
9 Abbott and Costello
H Wed/**Movie:** You Light Up My Life
Mon/**Movie:** Once Bitten
M Thu/**Movie:** Operation Pacific
Fri/**Movie:** Oh, God! Book II

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
M Wed/**Movie:** Molly and Me

11:30
4 Scrabble
5 All in the Family
7 Webster
9 I Dream of Jeannie
11 Good Times
S Thu/Elvis Presley's Graceland
Mon/Soldier's Home
Tue/**Movie:** City Heat

12 NOON
2 Strike It Rich
4 Super Password
5 Made in New York
7 Ryan's Hope
9 News
11 Sanford and Son
31 The Duchess of Duke Street
H Wed/Movie: Garbo Talks
Thu/**Movie:** The Flamingo Kid
Fri/**Movie:** A View to a Kill
Mon/**Movie:** O'Hara's Wife
Tue/**Movie:** Gremlins
M Fri/**Movie:** The Ice Pirates
Mon/**Movie:** On the Right Track
Tue/A Gospel Session
S Wed/**Movie:** Once Bitten
Fri/**Movie:** Mass Appeal

12:30
2 Young and the Restless
4 Word Play
7 Loving
11 Wed/**Movie:** Silence of the North (1981). Ellen Burstyn.
Thu/**Movie:** Firecreek (1968). Henry Fonda, James Stewart.
Fri/**Movie:** Dynasty (1976). Stacy Keach.
Mon/**Movie:** The Greatest Story Ever Told (1965). Part I. Charlton Heston.
Tue/**Movie:** The Greatest Story Ever Told (1965). Part II. Charlton Heston.
M Wed/**Movie:** The Jewel of the Nile
Thu/**Movie:** American Flyers
S Thu/**Movie:** Reds
Mon/**Movie:** The Elephant Man

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** When She Was Bad (1979). Cheryl Ladd.
Thu/**Movie:** Mr. and Mrs. Bo Jo Jones (1971). Desi Arnaz Jr.
Fri/**Movie:** Liar's Moon (1981). Matt Dillon.
Mon/**Movie:** Griffin and Phoenix: A Love Story (1976). Peter Falk.
Tue/**Movie:** The Death of Richie (1976). Robby Benson.
31 War and Peace (except Thu, Tue)
Thu/Playing Shakespeare: Irony and Ambiguity
Tue/Shakespeare Hour: King Lear
M Tue/**Movie:** Sylvester

1:30
2 As the World Turns
H Mon/**Movie:** Troll
S Tue/**Movie:** Lady Jane

1:55
S Wed/**Movie:** The Elephant Man

2:00
4 Another World
5 Dennis the Menace
7 One Life to Live
31 Wed/The Living Planet
Thu/Odyssey
Fri/The Making of the Continent
Mon/Race Against Prime Time
Tue/Moments in Time
H Wed/**Movie:** Gremlins
Thu/Son of the Not-So-Great-Moments in Sports
Tue/Humor and the Presidency
M Fri/**Movie:** The Aviator
Mon/**Movie:** Can't Stop the Music
S Fri/**Movie:** Young Sherlock Holmes

2:30
2 Capitol
5 The Jetsons
11 Superfriends
13 French Chef
H Fri/Sisters in the Name of Love
M Wed/**Movie:** Oliver!
Thu/**Movie:** The Old Maid

3:00
2 Guiding Light
4 Santa Barbara
5 Silverhawks
7 General Hospital
9 Vegas
11 Smurfs
13 Wed/Justin Wilson's Louisiana Cooking
Thu/Great Chef's of Chicago
Fri, Mon/Frugal Gourmet
Tue/New York's Master Chefs: Leslie Revsin
21 Lilias, Yoga and You
31 Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri, Tue/Rockschool
H Thu/**Movie:** The Philadelphia Experiment
Mon/Ray Bradbury Theater
Tue/**Movie:** Mothers Against Drunk Drivers
M Tue/**Movie:** Diane
S Mon/Pete Townshend's Deep End

3:30
5 She-Ra
11 Ghostbusters
13 Wed/This Old House
Thu/Hometime
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons: The Super House
21 Hooked on Aerobics
31 Video Music Box
H Fri/It's No Crush, I'm in Love
Mon/Courage

4:00
2 Divorce Court (except Tue)
Tue/School Break
4 Donahue
5 He-Man
7 Oprah Winfrey Show (except Wed)
Wed/After School Special
9 Police Woman
11 G.I. Joe
13 Sesame Street
21 Mister Rogers
H Wed/Toby and the Koala Bear
Mon/**Movie:** BMX Bandits
M Fri/Max Trax #28
Mon/**Movie:** The Last Time I Saw Paris
S Wed/Pudd'nhead Wilson
Thu/Magic Adventure
Fri/**Movie:** Peter Lundy and the Medicine Hat Stallion
Mon/Jennifer's Journey—Part II

Tue/The Get Along Gang

4:30
2 Superior Court (except Tue)
5 Thundercats
11 The Transformers (cc)
21 3-2-1 Contact
31 Wed/Window on World TV
Thu/Heritage, Civilization, and the Jews
Fri/World TV Presents
Mon/Bradshaw: On the Family
Tue/Hell's Kitchen Chronicle
H Fri/**Movie:** Bite the Bullet
M Thu/**Movie:** French Lesson
Fri/**Movie:** Beyond the Poseidon Adventure
S Mon/Around the World in 80 Days
Tue/Blind Sunday

5:00
2 4 News
5 Diff'rent Strokes
7 News
9 Hart to Hart
11 Love Boat
13 Mister Rogers
21 Sesame Street
H Thu, Tue/Safe Harbor
M Wed/**Movie:** Bitter Harvest
Tue/Animals Are Beautiful People

5:30
2 News
5 Facts of Life
13 3-2-1 Contact
31 Wed/Criminal Justice With Dean Ed Spingarn
Thu/Black Viewpoint With Gasby Greely
Fri/Arts in New York
Mon/Insight With Earl Weber
Tue/Beyond the Headlines
H Wed/Welcome Home
Thu/**Movie:** Dusty
Mon/**Movie:** This Is Elvis
Tue/Blue Line
S Wed/Suzy's War
Thu/Jennifer's Journey—Part I
Tue/Pudd'nhead Wilson

5:45
31 News From City Hall

Weeknights, January 7–9 and January 12–13

WED., JAN. 7

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Computer Chronicles
31 Italian programming (concludes at 8)
H **Movie:** A Chorus Line
S **Movie:** City Heat

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Body Watch
21 Nightly Business Report
M **Movie:** The Slugger's Wife

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: Bighorn Sheep

8:00
2 Mike Hammer
4 Highway to Heaven
5 **Movie:** Superfly T.N.T. (1973). Ron O'Neal.
7 Perfect Strangers
9 **College Basketball:** St. John's vs. Georgetown (concludes at 10, approx.)
11 **Movie:** Steelyard Blues (1973). Jane Fonda.
21 Discover
31 Race Against Prime Time
H **Movie:** Apology
N **Movie:** Mishima
S **Movie:** Brothers (cc)

8:30
7 Head of the Class
13 Metroline: Adult Literacy
S Best of Bizarre

9:00
2 Magnum, P.I.
4 **Special:** End of the Line—Explores the growing problem of cocaine abuse in the workplace.
7 Dynasty
13 New York Governor's State of the State Message
21 Smithsonian World: American Pie
31 Spy Ship
M A Gospel Session
S **Movie:** Once Bitten

9:30
4 You Again?
13 The Price—Part I

10:00
2 The Equalizer
4 St. Elsewhere
5 9 11 News
7 Hotel
21 Elvis Memories
31 First Edition
H The Hitchhiker
M **Movie:** The Jewel of the Nile
N **Movie:** The Official Story

10:30
9 Million Dollar Chance of a Lifetime
11 News
H The Hitchhiker

10:45
31 Risking It All

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line
H **Movie:** The Hollywood Knights
S **Movie:** Young Lady Chatterly II

11:30
2 Adderly
4 Tonight Show
7 Nightline
9 Cannon
11 The Honeymooners
21 TV Classics

11:50
M Comedy Experiment

12 MIDNIGHT
5 **Special:** Elvis—Aloha From Hawaii
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Goodbye, Mr. Chips
21 Long Island Report
N **Movie:** Only Emptiness Remains

12:20
M **Movie:** Fright Night

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:35
H **Movie:** Assault on Precinct 13
S **Movie:** The Elephant Man

12:40
2 **Movie:** Cocaine and Blue Eyes (1982). O.J. Simpson.

1:00
7 **Movie:** Chain Lightning (1950). Humphrey Bogart.
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart

2:00
2 News
4 Crosswits
5 **Movie:** The Man With the Golden Arm (1956). Frank Sinatra. Sinatra at his finest as a drug addict trying to kick his habit.
9 **Movie:** Murder Clinic (1966). William Berger.
11 Incredible Hulk

2:10
H Bette Midler
M **Movie:** . . . And Justice for All

2:30
4 Sally Jessy Raphaël

2:45
S **Movie:** Blood Ties

3:00
4 Ask Dr. Ruth
7 The Avengers
11 Emergency One!

3:30
4 Here's Lucy

3:45
H **Movie:** The Falcon and the Snowman (cc)

4:00
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** They Saved Hitler's Brain (1964). Walter Stocker.
11 Emergency One!

4:10
5 Make Room for Daddy

4:15
M **Movie:** Fleshburn

4:30
7 Tales of the Unexpected

4:45
S Washingtoon

5:00
4 Here's Lucy
7 Card Sharks
11 One Step Beyond

5:15
S Soldier's Home

5:30
4 Here's Lucy
7 Morning Stretch

THU., JAN. 8

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Body Watch
31 Italian programming (concludes at 8)
M **Movie:** Sylvester
S Blind Sunday

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report (cc)
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature: The Bison
21 Nightly Business Report
H **Movie:** This Is Elvis
S Elvis Presley's Graceland

7:30
2 Wheel of Fortune (cc)
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature

8:00
2 **Premiere:** Shell Game
4 Cosby Show
5 **Special:** Elvis—One Night With You
7 Our World
9 News
11 **Movie:** The Bridge at Remagen (1969). George Segal.
21 Wild America
31 Ascent of Man
M **Movie:** Hard Choices
N **Movie:** Pumping Iron II
S **Movie:** Eddie and the Cruisers

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Sex—Fear and Freedom in the 80s
21 This Old House

9:00
2 Simon & Simon
4 Cheers
5 **Special:** Steve Martin—Best Show Ever
7 The Colbys
9 **Movie:** The Wild Geese (1978). Richard Burton.
13 Discover
21 Mystery!: Agatha Christie's Miss Marple
31 Masterpiece Theatre: Goodbye, Mr. Chips
H **Movie:** Creepshow

9:30
4 Night Court
M **Movie:** Missing in Action 2: The Beginning (cc)

10:00
2 Knots Landing
4 L.A. Law
5 11 News
7 20/20
13 The Price—Part II (Part I, Wed., Jan. 7 at 9:30 p.m.)
21 Masterpiece Theatre: Goodbye, Mr. Chips
31 Mystery!: Agatha Christie's Murder As Announced
N **Movie:** Tosca's Kiss
S **Movie:** The Breakfast Club

10:30
11 News

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line
H Inside the NFL

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Cannon
11 The Honeymooners
21 TV Classics
M **Movie:** Howling II

11:45
S **Movie:** Reds

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Mischief
N **Movie:** She'll Be Wearing Pink Pyjamas

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Evil Stalks This House (1981). Jack Palance.

1:00
5 I Love Lucy
7 **Movie:** Wuthering Heights (1970). Timothy Dalton.
9 Joe Franklin Show
11 Twilight Zone
M **Movie:** The Split

1:30
4 11 News
5 Check It Out

1:40
H **Movie:** Beer

2:00
2 News
4 Crosswits
5 **Movie:** Jane Eyre (1977). George C. Scott.
9 **Movie:** Dr. Franken (1980). Robert Vaughn.
11 Streets of San Francisco

2:30
4 Sally Jessy Raphaël

2:35
M **Movie:** Used Cars

3:00
4 Ask Dr. Ruth
7 The Avengers
11 Lifestyles of the Rich and Famous

3:05
H **Movie:** Certain Fury

3:15
S **Movie:** Hollywood Hot Tubs

3:30
4 Here's Lucy

4:00
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** Lady Frankenstein (1972). Joseph Cotten.
11 Chips

4:17
5 Make Room for Daddy

4:30
7 Tales of the Unexpected
M **Movie:** Hard Choices

4:35
H **Movie:** The Flamingo Kid

5:00
4 Here's Lucy
7 Card Sharks
11 One Step Beyond

5:05
S Blind Sunday

5:30
4 Here's Lucy
7 Morning Stretch

FRI., JAN. 9

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break

⑬ New Jersey News
㉑ Microwaves Are for Cooking
㉛ Italian programming (concludes at 8)
Ⓢ **Movie:** On the Town

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Long Island Report
Ⓜ **Movie:** Police Academy 2: Their First Assignment

7:00
② ④ News
⑤ M*A*S*H
⑦ Jeopardy
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Sneak Previews
㉑ Nightly Business Report
Ⓗ Inside the NFL

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Profiles of Nature: Beaver

8:00
② Scarecrow & Mrs. King
④ Sting Ray
⑤ **Movie:** The Sign of Zorro (1960). Guy Williams. The masked avenger challenges an evil dictator in another battle for liberty and justice.
⑦ Webster
⑨ **Basketball:** Knicks vs. Philadelphia (concludes at 10:30, approx.)
⑪ **Movie:** The Last of Sheila (1973). James Coburn.
㉑ Nature: Kingdom of the Ice Bear
㉛ Blake's Seven
Ⓗ **Movie:** The Park Is Mine
Ⓜ **Movie:** The Jewel of the Nile
Ⓝ **Movie:** Bring On the Night
Ⓢ **Movie:** That Was Then . . . This Is Now

8:30
⑦ Mr. Belvedere
⑬ Wall $treet Week

9:00
② Dallas
④ Miami Vice
⑦ Gung Ho
⑬ **Movie:** The Thief of Bagdad (1924). Douglas Fairbanks. A rejuvenated version of the silent classic, color-tinted like the original.
㉑ **Movie:** Iceland (1942). Sonja Henie.
㉛ **Movie:** Doctor Who

9:30
⑦ Dads

10:00
② Falcon Crest
④ Crime Story
⑤ ⑪ News
⑦ Starman
Ⓗ **Movie:** Black Moon Rising
Ⓜ **Movie:** The Stuff
Ⓝ **Movie:** 28 Up
Ⓢ **Movie:** Young Sherlock Holmes

10:30
⑨ ⑪ News
㉑ Wild America: Owls
㉛ Landscape With Waitress

11:00
② ④ ⑦ News
⑤ Joan Rivers
⑨ Carol Burnett
⑪ At the Movies
㉑ Wall $treet Week
㉛ Shopping Line

11:30
② Keep on Cruisin'
④ Tonight Show
⑦ Nightline
⑨ Cannon
⑪ The Honeymooners
⑬ The Surreal Eye
㉑ Washington Week in Review
Ⓜ **Movie:** Young Lady Chatterly

11:45
Ⓗ 1st and Ten

12 MIDNIGHT
⑤ Dream Girl U.S.A.
⑦ Nightlife
⑪ Please Help Me Live
㉑ Long Island Report
Ⓢ Dire Straits

12:15
Ⓗ **Movie:** Re-Animator
Ⓝ **Movie:** Where the Green Ants Dream

12:30
② Hawaii Five-O
④ Friday Night Videos
⑤ Star Search
⑦ Hot Tracks
⑨ Entertainment Tonight

1:00
⑨ Joe Franklin Show
⑪ Twilight Zone

1:05
Ⓢ **Movie:** Beyond the Poseidon Adventure

1:15
Ⓜ **Movie:** The Annihilators

1:30
② **Movie:** Destiny of a Woman (1971). Anthony Quinn.
⑤ Solid God
⑪ News

1:45
Ⓗ Inside the NFL

2:00
④ News
⑦ New Dating Game
⑨ Saturday Night Live
⑪ White Shadow

2:30
④ Crosswits
⑤ **Movie:** Cross of Iron (1977). James Coburn. Drama about W. W. II as seen from a German soldier's point of view.
⑦ **Movie:** Killer Bats (1942). Bela Lugosi.

2:45
Ⓗ **Movie:** Sno-Line
Ⓜ Max Trax #28

3:00
④ Sally Jessy Raphaël
⑨ Saturday Night Live
⑪ Emergency One!

3:15
Ⓜ **Movie:** Heaven Help Us
Ⓢ **Movie:** Twice in a Lifetime

3:30
④ Music City USA

3:42
② Newsmakers

4:00
④ Hit City
⑨ The Saint
⑪ Emergency One!

4:12
② **Movie:** Las Vegas Roundabout (1975). Robert Wagner.

4:25
Ⓗ **Movie:** Flesh and Blood

4:30
④ Here's Lucy
⑦ Branded

5:00
④ Ben Casey
⑦ Hollywood Close-up
⑨ News
⑪ U.S. Farm Report

5:05
Ⓜ **Movie:** The Stuff

5:15
Ⓢ **Movie:** Mass Appeal

5:30
⑦ Siskel & Ebert & the Movies
⑨ ⑪ News

MON., JAN. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Woodwright's Shop
㉛ Italian programming (concludes at 8)
Ⓜ Crazy About the Movies: Great Screen Romances
Ⓢ Soldier's Home

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Benson
⑬ Nightly Business Report
㉑ Long Island Report
Ⓜ **Movie:** Class of '44

7:00
② ④ News
⑤ M*A*S*H
⑦ Jeopardy
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Wild America
㉑ Nightly Business Report
Ⓢ Robin Hood: The Betrayal

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Profiles of Nature
Ⓗ Fraggle Rock

8:00
② Kate & Allie
④ ALF
⑤ **Movie:** The Final Mission (1985). Richard Young. A man discovers that an old war enemy has murdered his family and decides to seek revenge.
⑦ MacGyver
⑨ News
⑪ **Movie:** Sahara (1983). Brooke Shields.
㉑ Living Planet
㉛ Tenko
Ⓗ **Movie:** Once Bitten
Ⓜ **Movie:** American Flyers
Ⓝ **Movie:** Hard Choices
Ⓢ **Movie:** The Jewel of the Nile

8:30
② My Sister Sam
④ Amazing Stories
⑨ **Hockey:** Rangers vs. Boston (concludes at 11:30, approx.)
⑬ Adam Smith's Money World

9:00
② Newhart
④ **Movie:** Stranger in My Bed (1985). Lindsay Wagner. A woman struggles to recover the relationship with her family after a car accident leaves her with amnesia.
⑦ **Movie:** Night of Courage (1986)
⑬ Hostage in Iran
㉑ Nature of Things
㉛ New York Screening Room: Country Folks

9:30
② The Cavanaughs
Ⓗ The Talk Show

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Back at the Ranch
㉛ Hell's Kitchen Chronicle
Ⓗ **Movie:** The Falcon and the Snowman
Ⓜ **Movie:** The Night the Lights Went Out in Georgia
Ⓝ **Movie:** The Official Story
Ⓢ **Movie:** Reds

10:30
⑪ News
⑬ Iran: Adrift in a Sea of Blood

11:00
② ④ ⑦ News
⑤ Joan Rivers
⑪ Odd Couple
⑬ The Surreal Eye
㉑ Monty Python's Flying Circus
㉛ Shopping Line

11:30
② Simon & Simon
④ Best of Carson
⑦ Nightline
⑨ Cannon
⑪ The Honeymooners
㉑ TV Classics

11:55
Ⓜ **Movie:** Hard Choices

12 MIDNIGHT
⑤ Kojak
⑦ Nightlife
⑪ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** Heimat—IX

12:15
Ⓗ **Movie:** Creepshow

12:30
④ David Letterman
⑦ New Dating Game
⑨ Entertainment Tonight

12:40
② **Movie:** The Neighborhood (1982). Ben Masters.

1:00
⑤ I Love Lucy
⑦ **Movie:** Playmates (1972). Alan Alda.
⑨ Joe Franklin Show
⑪ Twilight Zone

1:30
④ ⑪ News
⑤ Get Smart
Ⓜ **Movie:** Fright Night
Ⓢ Pete Townshend's Deep End

2:00
② News
④ Crosswits
⑤ **Movie:** McCloud: A Cowboy in Paradise (1974). Dennis Weaver.
⑨ **Movie:** Renegade Ninjas (1978). Pat Morita.
⑪ White Shadow

2:15
Ⓗ **Movie:** The Mean Season

2:30
④ Sally Jessy Raphaël
⑦ Branded

2:35
Ⓢ **Movie:** Young Lady Chatterly II

3:00
④ Ask Dr. Ruth
⑦ The Avengers
⑪ **Movie:** The Virginia Hill Story (1974). Robby Benson.

3:20
Ⓜ **Movie:** Thief

3:30
④ Here's Lucy

4:00
④ Ben Casey
⑤ Make Room for Daddy
⑦ Tales of the Unexpected
⑨ **Movie:** Firecracker (1981). Raymond King.

4:05
Ⓗ **Movie:** Assault on Precinct 13
Ⓢ **Movie:** That Was Then . . . This Is Now (cc)

4:30
⑦ Tales of the Unexpected
⑪ Twilight Zone

5:00
④ Here's Lucy
⑦ Card Sharks
⑪ One Step Beyond

5:30
④ Here's Lucy
⑦ Morning Stretch
⑨ ⑪ News

TUE., JAN. 13

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Newton's Apple
㉛ Italian programming (concludes at 8)

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Benson
⑬ Nightly Business Report
㉑ Long Island Report
Ⓗ **Movie:** As Summers Die
Ⓜ **Movie:** Savage Harvest

7:00
② ④ News
⑤ M*A*S*H
⑦ Jeopardy
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Nature Watch
㉑ Nightly Business Report
Ⓢ The Paper Chase: The Second Year—Birthday Party

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Profiles of Nature

8:00
② **Movie:** Gone With the Wind (1939). Part II. Clark Gable. (Part I, Sun., Jan. 11 at 9 p.m.)
④ Matlock
⑤ **Movie:** Dogs (1976). David McCallum. Thriller about a pack of dogs on the prowl.
⑦ Who's the Boss? (cc)
⑨ News
⑪ **Movie:** Tenspeed and Brown Shoe (1980). Ben Vereen.
㉑ Living Planet
㉛ Spyship
Ⓗ **Movie:** St. Elmo's Fire
Ⓜ **Movie:** Stranger in the House
Ⓝ **Movie:** 28 Up
Ⓢ **Movie:** Thief of Hearts

8:30
⑦ Growing Pains
⑨ Million Dollar Chance of a Lifetime
⑬ Innovation: The Bald Facts—An examination of the causes and cures for baldness.

9:00
④ Hill Street Blues
⑦ Moonlighting
⑨ **Movie:** Flight of the Phoenix (1966). James Stewart.
⑬ Nova: How Babies Get Made
㉑ The Skin Horse—Dramatizes the deeply felt needs of severely disabled people for a normal life, including sex and love.
㉛ Bergerac

9:45
Ⓢ Celebrity Lifestyles

10:00
④ **Special:** AIDS—The Danger Spreads
⑤ ⑪ News
⑦ Jack and Mike
⑬ OK Heart
㉑ Television Makers
㉛ Hitch-hikers Guide to the Galaxy
Ⓗ 1st and Ten
Ⓜ **Movie:** Dance With a Stranger

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TELEVISION

S **Movie:** Marie: A True Story

10:15
N **Movie:** Heimat I

10:30
11 News
31 Open All Hours
H Humor and the Presidency

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
13 New Jersey State of the State Address
21 Monty Python's Flying Circus
31 Making of a Continent

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
11 The Honeymooners
21 TV Classics
H **Movie:** Iron Eagle

11:45
M A Gospel Session

12 MIDNIGHT
5 Kojak
7 Nightlife
9 Carol Burnett
11 Star Trek
13 Mystery!: Agatha Christie's Miss Marple (cc)
21 Long Island Report
31 Shopping Line
S **Movie:** Paper Chase All-Nighter

12:15
N **Movie:** Mishima

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Keefer (1978). William Conrad.

12:45
M **Movie:** Alamo Bay (cc)

1:00
5 I Love Lucy
7 **Movie:** Bengal Brigade (1954). Rock Hudson.
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart
H **Movie:** The Park Is Mine

2:00
2 News
4 Crosswits
5 **Movie:** Courage of Lassie (1946). Elizabeth Taylor.
9 **Movie:** Return of the 18 Bronzemen (1981). Tien Peng.
11 Streets of San Francisco

2:30
4 Sally Jessy Raphaël
M **Movie:** . . . And Justice for All

3:00
4 Ask Dr. Ruth
7 The Avengers
11 **Movie:** The Great Santini (1979)

3:15
H **Movie:** Too Scared to Scream

3:30
4 Here's Lucy

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 **Movie:** Exit the Dragon, Enter the Tiger

4:30
7 Tales of the Unexpected

4:35
M **Movie:** Crossover

5:00
4 Here's Lucy
7 Card Sharks
H **Movie:** Torchlight

5:30
4 Here's Lucy

Weekend, January 10–11

SAT., JAN. 10

6:00
4 New Wilderness
5 Young Edition
7 Greatest Sports Legends
9 David Toma Show
11 Tom and Jerry

6:30
2 Patchwork Family
4 Father Murphy
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats

6:35
H Toby and the Koala Bear

6:45
M **Movie:** I Confess

7:00
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask
S Robin Hood: Cromm Cruac

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Straight Talk
11 Puttin' On the Kids
13 Adam Smith's Money World
21 Sesame Street (cc)
H **Movie:** Iron Eagle
S **Movie:** Julius Caesar

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
11 Puttin' On the Hits
13 Wall Street Week
M Animals Are Beautiful People

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
11 Soul Train
13 Washington Week in Review (cc)
21 **Movie:** Scrooge (1935). Seymour Hicks.

9:30
5 Get Along Gang
13 One-on-One

10:00
2 Pee-wee's Playhouse
5 Wrestling Challenge
7 Real Ghostbusters
9 Street Hawk
11 One Big Family
13 Goodbye, Mr. Speaker
31 Body Electric
H Inside the NFL
M **Movie:** The Slugger's Wife
S **Movie:** The Lullaby of Broadway

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
11 What a Country
21 The Moviemakers
31 Owl/TV

11:00
2 Galaxy High
4 Foofur
5 **Movie:** The Mercenary (1970). Jack Palance.
7 Bugs Bunny and Tweety Show
9 Wrestling Spotlight
11 **Special:** Arthritis Informatel (concludes at 3 p.m.)
13 Tony Brown's Journal
21 Health Care on the Critical List
31 3-2-1 Contact
H **Movie:** Shaker Run

11:30
2 Story Break
4 Punky Brewster
7 All New Ewoks
13 Open Mind
31 Why in the World

12 NOON
2 Rock 'n' Wrestling
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
13 Discover
21 Gourmet Cooking
31 Video Music Box
M **Movie:** Pee-wee's Big Adventure
S **Movie:** The Jewel of the Nile

12:30
4 Kid Video
7 The Littles
21 This Old House
H **Movie:** A Chorus Line

1:00
2 Young Universe
4 **Golf:** Tournament of Champions (concludes at 4, approx.)
5 **Movie:** The Scars of Dracula (1971). Christopher Lee.
7 American Bandstand
9 **Movie:** The Grass Is Greener Over the Septic Tank (1978). Carol Burnett.
13 Metroline: Adult Literacy
21 Frugal Gourmet
31 All About TV

1:30
2 Cover Story
7 Hot Tracks
13 This Old House
21 French Chef
31 Cityscope
M **Movie:** Silverado

2:00
2 **College Basketball:** North Carolina vs. Duke (concludes at 4, approx.)
13 San Francisco Symphony Diamond Jubilee—Features soprano Leontyne Price and pianist Rudolf Serkin.
21 Victory Garden
31 World TV Presents (Chinese programming)
S **Movie:** Dune

2:30
7 Ebony/Jet Showcase
21 Magic of Oil Painting
H **Movie:** Reds

3:00
5 **Movie:** Soul Brothers of Kung Fu (1978). Bruce Lee.
7 Professional Bowlers Tour
9 **Movie:** Chu Chu and the Philly Flash (1981). Carol Burnett.
11 **Football:** East—West Shrine Classic (concludes at 6, approx.)
21 Last Chance Garage

3:30
13 The Sitka Festival
21 Motorweek

4:00
2 **College Basketball:** Georgetown vs. Pittsburgh (concludes at 6, approx.)
4 **Football:** Hula Bowl (concludes at 7, approx.)
13 Nova: China's Only Child
21 Woodwright's Shop
31 Out of the Firey Furnace
M **Movie:** Outlaw Blues

4:30
7 Wide World of Sports
21 This Old House
S White Mane

5:00
5 Mission: Impossible
9 Wrestling
13 Innovation: What the Nose Knows
21 Owl/TV
31 Country Express
S Robin Hood: Cromm Cruac

5:30
13 21 Newton's Apple
31 Debut

6:00
2 The People
5 What's Happening Now?
7 News
9 Bosom Buddies
11 Fame
13 Nature: Kingdom of the Ice Bear
21 Austin City Limits

31 Alive From off Center
H **Movie:** Gremlins
M **Movie:** Blood Alley
S **Movie:** Marie: A True Story

6:30
2 7 News
5 Small Wonder
9 New Gidget
31 Eye on Dance

7:00
2 News
4 Strictly Business
5 9 to 5
7 Women of the World
9 It's a Living
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
9 Mama's Family
11 Charlie in Charge
13 Wild America
31 Japan, the Living Tradition

8:00
2 Outlaws
4 Facts of Life
5 **Special:** Music Video Awards
7 Sidekicks
9 News
11 **Movie:** Rollercoaster (1977). George Segal.
13 21 Wonderworks
31 Playing Shakespeare
H **Movie:** Iron Eagle (cc)
M **Movie:** Code of Silence
S **Movie:** Lady Jane

8:05
N **Movie:** The State of Things

8:30
4 227
7 Sledge Hammer!
9 House Calls

9:00
2 **Movie:** The Return of Sherlock Holmes (1986). Michael Pennington.
4 Golden Girls
7 Heart of the City
9 **College Basketball:** St. John's vs. Boston College (concludes at 11:30, approx.)
13 Mystery!: Agatha Christie's Miss Marple
21 To the Manor Born
31 **Movie:** Mon Oncle (1958). Alain Bercourt.

9:30
4 Amen
21 Mother and Son

10:00
4 Hunter
5 News
7 Spenser: For Hire
13 Film on Film: Hitchcock
21 Agony
H Humor and the Presidency
M **Movie:** Final Justice
N **Movie:** Colonel Redl

10:30
5 Black News
11 News
21 The Fall and Rise of Reginald Perrin
S Shirley MacLaine

11:00
2 4 7 News
5 **Movie:** Rio Lobo (1970). John Wayne. After the Civil War, a Union officer sets out to take revenge on two traitors.
11 **Movie:** Exorcist II: The Heretic (1978). Linda Blair.
13 **Movie:** I'm No Angel (1933). Mae West, Cary Grant. The female star of a sideshow chases after a playboy in this classic West comedy.
21 Monty Python's Flying Circus
31 Shopping Line
H **Movie:** A Chorus Line

11:30
4 Saturday Night Live
7 News
9 Benny Hill
21 **Movie:** Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone.
M **Movie:** Young Lady Chatterly II

11:45
2 You Write the Songs
7 **Movie:** The Jayne Mansfield Story (1980). Loni Anderson.

12 MIDNIGHT
9 **Movie:** The Two Faces of Dr. Jekyll (1961). Paul Massie.

12:05
S **Movie:** Laura

12:15
2 **Movie:** A New Leaf (1971). Walter Matthau. Delightful comedy about a playboy who plans to marry and then murder a woman for her fortune.

12:30
N **Movie:** Heartland

1:00
4 Rock 'n' Roll News
11 Dempsey and Makepeace
H **Movie:** The Philadelphia Experiment

1:05
M **Movie:** Stranger in the House

1:15
5 **Movie:** The McKenzie Break (1970). Brian Keith.

1:45
7 **Movie:** The Private Navy of Sgt. O'Farrell (1968). Bob Hope.
S **Movie:** Mischief

2:00
4 Dancin' to the Hits
9 MTV Top 20 Video Countdown
11 News

2:20
2 News

2:30
4 This Week in Country Music
11 **Movie:** Butch and Sundance: The Early Years (1979). William Katt.

2:45
H Billy Crystal

2:50
M **Movie:** Crossover

3:00
4 **Movie:** Svengali (1931). John Barrymore. Superb performance by Barrymore as an artist who has a young girl under his hypnotic spell.
9 Saturday Night Live

3:05
2 **Movie:** Stunts Unlimited (1980). Sam Jones. When a stuntman dies while making a film, his brother replaces him to investigate the supposed accident.

3:25
S **Movie:** Blood Ties

3:40
7 **Movie:** Desert Legion (1953). Alan Ladd, Arlene Dahl.

3:50
H **Movie:** Torchlight

4:00
9 Saturday Night Live

4:30
11 Rhoda
M Howie Mandel

5:00
9 News
11 Insight
M **Movie:** Blood Alley

5:25
H Humor and the Presidency
S White Mane

5:30
7 America's Top 10
11 News

SUN., JAN. 11

6:00
2 Community
4 Joy of Gardening
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science Monitor
S Jennifer's Journey—Part I

6:30
2 Young Universe
4 Cliffwood Kids
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
H **Movie:** To Find My Son
S Suzy's War

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World of Hanna-Barbera
7 Faith for Today
9 Face-off
11 Gospel Hour
M John Cafferty
S **Movie:** Alice's Adventures in Wonderland

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
M **Movie:** French Lesson

8:00
2 Today's Business
7 Insight
9 Point of View
11 Ever Increasing Faith
21 The Perkins Family
31 Italian programming (concludes at 2 p.m.)

8:30
5 Real Estate Today
7 Tiempo
9 Sunday Mass
13 Mister Rogers' Neighborhood
21 The Real Adventures of Sherlock Jones and Proctor Watson
H Fraggle Rock

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 Showcase of Homes
9 Oral Roberts
11 Inhumanoids
13 Sesame Street (cc)
21 Wonderworks
H **Movie:** Tender Mercies
M **Movie:** Just One of the Guys
S Free to Be You and Me

9:30
4 Positively Black
5 Danger Mouse
7 World of Photography
9 World Tomorrow
11 Jem

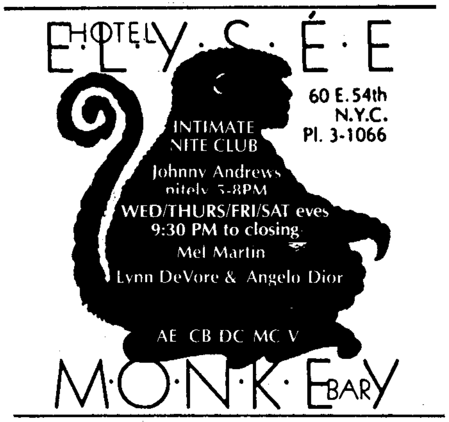
10:00
4 Essence
5 World of Disney
7 America's Top Ten
9 Hour of Power
11 Photon
13 Supergran
21 To the Manor Born
S **Movie:** Eddie and the Cruisers

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
11 Three Stooges
13 The Perkins Family
21 Mother and Son
H **Movie:** The Jewel and the Nile

11:00
2 Community—Issues affecting minority communities.
4 Meet the Press
5 **Movie:** Tarzan's Peril (1951). Lex Barker.
7 News Conference
9 New Gidget
13 Owl/TV
21 Agony
M **Movie:** Head Office

11:30
2 Newsmakers
4 News 4orum
7 David Brinkley
9 Sunday Funnies
11 **Movie:** Here Come the Coeds (1945). Bud Abbott, Lou Costello.
13 Wonderworks
21 The Fall and Rise of Reginald Perrin

12 NOON
2 This Is the NFL
4 First Estate: Religion in Review
21 Nature: Kingdom of the Ice Bear
S The Paper Chase: The Second Year—Outline Fever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Share the fun with a friend and save $140 each on a new annual membership - OR - Join on your own and save $120 on a new annual membership. Offer expires Jan. 31st.
Paris HEALTH CLUB
749-3500
752 West End Avenue (Corner of 96th Street)

TELEVISION

12:30
2 NFL Today
4 NFL '86
5 **Movie:** The Great Lover (1949). Bob Hope.
7 Business World
13 Inside Albany
H **Movie:** The Flamingo Kid
M A Gospel Session

1:00
2 Sports Sunday: NFC Championship Football Game and Local programming TBA (concludes at 7, approx.)
4 **Football:** AFC Championship Game (concludes at 4, approx.)
7 Like It Is
9 **Movie:** Hook, Line, and Sinker (1969). Jerry Lewis.
11 **Movie:** Scared Stiff (1953). Jerry Lewis.
13 Firing Line
21 Discover
S **Movie:** Where the Boys Are

1:30
M **Movie:** Gotcha!

2:00
7 Greatest Sports Legends
13 **Movie:** The Thief of Bagdad (1924). Douglas Fairbanks.
21 Candle in the Wind—A behind-the-scenes view of religion in the Soviet Union.
31 World TV Presents (Chinese programming)

2:30
5 **Movie:** The Odessa File (1974). Jon Voight. Exciting story of a journalist who tracks down former Nazis.
7 World Cup Skiing
H **Movie:** When We First Met

3:00
9 **Movie:** Three on a Couch (1966). Jerry Lewis.
11 **Movie:** Coach of the Year (1980). Robert Conrad. Conrad is excellent as an ex-football player, confined to a wheelchair, who coaches a team of unruly kids.
21 European Journal
31 Washington Week in Review
S **Movie:** Once Bitten

3:30
7 Siskel & Ebert & the Movies
21 Tony Brown's Journal
31 European Journal
H **Movie:** To Find My Son
M **Movie:** Lost Horizon

4:00
4 Sports Lifestyles
7 **Movie:** Journey to the Far Side of the Sun (1969). Roy Thinnes. Entertaining exploration of a planet that is hidden by the sun; great ending.
21 Inside Albany
31 Tony Brown's Journal

4:30
4 Fight Back
13 Manatee
21 Adam Smith's Money World
31 World Chronicle

5:00
4 McLaughlin Group Special
5 Kojak
9 Buck Rogers
11 Fame
13 Making of a Continent: The Price of Gold
21 Wall $treet Week
31 Hello Jerusalem
S Free to Be You and Me

5:30
21 One-on-One
H Fraggle Rock

6:00
4 7 News
5 **Movie:** Waterhole #3 (1967). James Coburn. A gambler is pursued by thieves after acquiring a map showing the location of buried gold.
9 Police Story
11 **Movie:** Cloak and Dagger (1984). Dabney Coleman, Henry Thomas. A little boy witnesses a murder and gets involved in espionage.
13 Currents
21 Survival Special: King Penguin
31 U.S. Nippon Newscope
M **Movie:** Summer of '42
S **Movie:** Firstborn (cc)

6:15
31 Business Nippon
H **Movie:** Eddie and the Cruisers

6:30
4 7 News
13 Washington Week in Review

6:45
31 Newscope Special

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie (cc)
9 Entertainment This Week
13 Potomac
21 Doctor Who
31 Japanese Theatre

8:00
2 Murder, She Wrote (cc)
4 Valerie
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature: Kingdom of the Ice Bear
31 The Story of Africa
H **Movie:** The Jewel of the Nile
M **Movie:** Head Office
S **Movie:** J. Edgar Hoover

8:05
N **Movie:** Only Emptiness Remains

8:30
4 Easy Street
9 Face-off
21 The Hitch-hiker's Guide to the Galaxy

9:00
2 **Movie:** Gone With the Wind (1939). Part I. Vivien Leigh. Classic Civil War epic and love story; considered by many to be the most popular film of all time.
4 **Movie:** Mercy or Murder? (1986). Robert Young. A senior citizen takes the life of his incurably ill wife and is later tried for murder.
5 Star Search
7 **Movie:** Uncommon Valor (1983). Ben Murphy. A retired Army officer gathers a crew of Vietnam veterans to invade Laos and find his missing son.
9 New Jersey People
11 The Jeffersons
13 Masterpiece Theatre: Goodbye, Mr. Chips (cc)
21 Blake's Seven
31 Bradshaw: On the Family

9:30
9 In Depth
11 Sanford and Son
M History of White People in America (cc)

10:00
5 11 News
9 Hispanic Horizons
13 Yes, Minister
21 Mystery!: Agatha Christie's Miss Marple
31 Window on World Television
H 1st and Ten
M **Movie:** Just One of the Guys
N **Movie:** UFOria
S Brothers

10:30
5 Sports
9 Meet the Mayors
11 At the Movies
13 Fawlty Towers
H **Movie:** The Flamingo Kid
S Best of Bizarre

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 **Movie:** Billy in the Lowlands (1979). Examines a working-class youth who is struggling against the temptations of a criminal life.
21 Nanny
31 Shopping Line
S **Movie:** Eddie and the Cruisers

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners

11:45
2 7 Sports
M **Movie:** Commando (cc)

12 MIDNIGHT
2 Rockford Files
4 Sports Machine
5 Mission: Impossible
7 **Movie:** Lone Wolf McQuade (1983). Chuck Norris. Good action fare as Norris takes on a gun-running operation; Norris's fighting scenes are top-notch!
9 Jimmy Swaggart
11 Star Trek
21 Manatee
N **Movie:** The Bay Boy

12:15
H Bette Midler

12:30
4 Heroes: Made in the U.S.A.

12:40
S **Movie:** Endless Love (cc)

1:00
2 Peter Gunn
4 Ghost Story
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:15
M **Movie:** Richard Pryor Here and Now

1:30
2 Mr. Lucky
4 Positively Black
11 News

1:50
H America Undercover: Down and Out in America

2:00
4 First Estate: Religion in Review
5 Christian Children's Fund
7 **Movie:** The Devil's 8 (1969). Christopher George. A federal agent enlists the services of a crew of prisoners to break a big moonshining syndicate.
9 **Movie:** Pearl of the South Pacific (1955). Dennis Morgan, David Farrar.
11 **Movie:** I'll Be Seeing You (1945). Ginger Rogers. A female convict, home on leave, meets and falls in love with a disturbed soldier.

2:30
5 World Vision

2:45
S **Movie:** Once Bitten (cc)

2:50
H **Movie:** The New Kids

2:55
M **Movie:** Hundra

4:00
7 Tales of the Unexpected
9 Return of the Saint
11 Lou Grant

4:25
H **Movie:** Certain Fury (cc)
S **Movie:** Firstborn

4:30
7 Tales of the Unexpected

4:45
M **Movie:** Fraternity Vacation

5:00
7 Card Sharks
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the September 29, 1986 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives—Bank Personnel. 1-4 BR. 212-935-8730.

Battery Park City Liberty House
STATUE OF LIBERTY—And Ocean Liners out your windows. New, lg, 4 1/2 rm, 2 BR, 2 marble bth, mod kitchen in luxury drmn bldg. Unfurn. $2450/mo.
212-674-4700/days 212-787-3752/eves

69th/Columbus—3 BR, country kitchen, jacuzzi/steamroom. $2750/mo. No fee. 212-751-5360.

APARTMENTS Furnished/Unfurnished New Jersey

Beautiful Penthouse—Overlooking Hamilton Pk, Jersey City. Quiet neighborhood, landmark bldg, newly renov. 10 min walk/PATH to WTC. Sunrm, lg 1 BR, roof garden, great Manh vus. $1200/mo. No fee. Call Joanne 201-451-1185.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

CO-OPERATIVES/CONDOS Manhattan

11 5th Ave The Brevoort
Very large, luxury one bedroom, decorator-furnished co-op. New kitchen, new bathroom, new electrical, new thru wall a/c. Move right in. $375K. Principals only. Jerry Sussman (owner).
212-929-9110 9am - 3 pm
516-487-9765 evenings

140 Charles St/The Memphis—Brand new 1 BR, fplc, views NW, roof sun deck, balcony, 24-hr concierge, gar. No broker's fee. Asking $399,000. **212-938-0854.**

45 Sutton Place So—Maisonette, 1250 sq ft, 2 BR, 2 bth, mint cond. Maint $552. $300's. **718-729-4442/wkdys.**

630 1st Ave/Manh Pl—New lux penthouse, breathtaking SE views, 1 BR, 2 bth, health club w/pool, all amenities. No broker's fee. Asking $349K **212-938-0854.**

Lincoln Towers—Get an insider's $. Lg L-shaped studio. Sep kitch, bright, good view, 4 closets, pkg space. $92K plus $60K fee negot. $570/mtn. **212-580-2947.**

200 E 61st/Savoy—Brand new lux 1 BR, hi flr w/balc, SE views, all amenities. No broker's fee. Asking $349K. **212-938-0854.**

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516-234-3100/days 516-666-1483/eves

COUNTRY PROPERTY FOR SALE/RENT

Sullivan County—3 BR, 2 1/2 bth, remodeled Colonial, stone fplc, brook. Liberty village. $95,000.
Sybil Realty 914-292-7253

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Floor Them—Put a roof over their heads. To place your ad here, call 212-880-0736.

HOUSES FOR SALE/RENT Westchester

Pelham Pelham Manor 29 min NYC
PELHAM HEIGHTS
Quiet st, Vict, beam ceil, C/H, lg liv rm form din rm, kitchen, lg libr, 9 bdrms, 4 1/2 bths, 3 great porches, 7 fplc, lovely grnds, 2-car gar. Great potential. $475,000
ANN DE SANTIS, REALTOR
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HOUSES FOR SALE/RENT (Other)

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call 1-805-687-6000 Ext. GH-20078 for current repo list.

VACATION RENTALS

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TRAVEL

New York Travel **is a weekly feature. Special rates effective with the September 29, 1986 issue:** one-time ad, **$25.00** per line; four-time ad, **$24.50** per line; eight-time ad, **$24.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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China, Tibet, Nepal, Burma, Thailand, Bhutan. Free brochure. 212-406-2446.

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Esoterics - Soothsayers - Psychics
Entertainment for the Curious
Parties - Fund Raisers - Promotions
212-679-8290

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Television, Appliance Bargains—New, warranted. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

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Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

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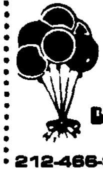

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Sensitive, Educated Jewish Male—39, seeks Jewish female, 22-35, under 5'3", less than 110 lbs, never married, attractive, blond and LI preferred. NYM D541.

Beautiful But Lonely—For you. You are Jewish, 40-50, 5'8"-6', romantic when attracted to a woman (you enjoy sending cards, flowers, gifts). You were born between August 30th and September 20th. You divorced or became widowed about 3 years ago. You are in good health, neither fat nor thin. You are not bald; you do not wear a toupee. You're a college grad, read the NY Times, enjoy good books now and then. Your annual income is about $100,000. You express yourself well when speaking or writing. You enjoy spectator sports (tennis, football, basketball, baseball). You enjoy good films, a show now and then, dining out (a drink before dinner and a cigarette with coffee after dinner - but you're not a heavy drinker nor a heavy smoker). You enjoy dining at home (you even like to cook sometimes). You like an occasional game of Scrabble, some TV programs (such as The MacNeil/Lehrer Report and Hill Street Blues). You love soft kisses, hugging, cuddling, even holding hands in public. You enjoy going to museums, taking long walks, vacation travel, long drives in the country, swimming, ping-pong, even attending the races from time to time (but you are not a "gambler"). You like children and animals. You are seeking a best friend, monogamous love - and marriage in about a year. I'm 37, Jewish, college grad, 5'2", 115, curvaceous, live and work in Manhattan, own a friendly small dog. I'm very, very pretty (look as if I'm 24) with a lovely smile, small nose, big expressive eyes, clear, smooth skin, medium length dark hair. I'm in good health. I can be very warm, loving, sensuous and playful, if you are right for me. I'm financially independent apart from my well-paid work. To summarize, I feel I have everything but you. Perhaps the chemistry will be right between us, so do write to me soon. Bio, please/photo, optional. NYM D612.

Ready—For commitment to a woman of exceptional depth. Senior executive, 44, divorced, 6', 167 lbs, with athletic build, intellectual mind and boyish countenance. Seeks woman having all the following attributes: warmth, intelligence, sensitivity and integrity. Age 28-39, slender, with striking attractiveness. Westchester resident preferred. Remaining items are prerequisites - please send letter with details and photo. NYM C150.

Athletic Jewish MD—28, seeks pretty, professional NYC woman. NYM C049.

Tall, Beautiful, Dimpled Blond—Vivacious, intelligent, witty, likes watching sports, theater and dining with a special man who is handsome, intelligent and outgoing, 45-55. Photo. NYM A067.

Adorable Brunette—Full of life, young, with twinkling hazel eyes, seeks great-looking guy who likes to laugh! Note/photo/phone. NYM A068.

Mild Infrequent Herpes—Should not be an obstacle to any of life's possibilities. Handsome, tall, introspective yet upbeat MD/jock, 30's, seeks attractive, bright woman, mid 20's-early 30's, who agrees. Phone/note to POB 1619, NYC, 10028.

Blond, Blue-Eyed—Modern Orthodox JD, 5'7", 29, pretty, full-figured, seeks educated, romantic, funny animal lover for long-term relationship. NYM A070.

Very Pretty, Intelligent, Warm—Artistic Jewish female, 24, 5'3", slim. Works in entertainment industry. Enjoys traveling, film, museums, music, skiing and all that New York has to offer. Interested in meeting attractive, sincere, educated Jewish male with warmth and a sense of humor. Photo/phone, please. NYM A071.

Very Pretty, Thin, Affectionate Blond—33, professional, fun-loving, real. Seeks a very successful, handsome, trim, caring Jewish male for lasting relationship. Photo/letter. NYM C133.

Super Single Mom—34, slim, Jewish, 5'7", seeks tall, all-around great guy, 32-40. Non-smoker. Photo. NYM A084.

Mellow, Rich, Witty—GQ type, MD, 31; seeks cover girl, 20's, trim, tallish, to treat royally. Photo, a must. NYM D868.

My Laugh Is Contagious—My smile alluring, my eyes are bedroom and my mind inquisitive and revealing. I'm a slim, pretty, non-smoking, Jewish female, 5'7", 30, and seeking a Jewish male, 30 plus, who's successful in business and also wants a fulfilling relationship. I'd like you to be my best friend and permanent lover. Photo/bio. NYM A085.

Devoted Nature, Refined—Very attractive businesswoman, seeks a kind, successful Jewish gentleman, 44-54, to share her joy of life in a permanent relationship based on love, trust and understanding. Photo/note, please. NYM A087.

Soft, Loving, Trusting—NYC beauty/attorney, seeks warm, accomplished, divorced man, 37-45, from CT/NJ/LI for fun, sailing and exploring in this wonderful New Year. NYM A088.

Cute, Blue-Eyed Guy—Chasing Spring romance in the Winter cold. 5'10", 170, not too Jewish, 29. Discover the rest. (Photo, appreciated). NYM A132.

Tired Of Being Asked—'What do you do?' - rather than who you are? Or 'Where are you from' rather than 'Where are you going'? Energetic LI man who is old enough to know what he is doing and young enough to enjoy it would like the company of a bright, personable and intelligent woman who can share music, theater and travel. A resume is not necessary, but a note, photo and phone could make a good start toward a synergistic relationship. NYM D882.

I Want To Marry—MD, DDS, lawyer, other professional man. Must be 6' or over, 30-45, white, happy, funny, successful, sensitive, romantic. I am beautiful, tall, full-figured, successful, 34, happy. Spent last 13 years on career instead of love. Not sorry, but still want marriage, children. Photo. NYM D885.

Catch The Rhythm—If you're shapely and the words are right/we'll sing in the morning and mambo at night. This may read unusual but I mean what I say/will it matter in a month that we met this way? I'm a self-made millionaire with sexy toes/and I even look better without my clothes. I like my work and you'll love to play/with this handsome, younger Jewish Fernando Rey. Strong moral values: I don't smoke or eat scallions/intelligent gambling won me my millions. I've practiced 'til perfect, gained a national reputation/now relaxed with my talent, I like to vacation. Suggestions are welcomed, directions are not/lose your mind but keep your word and we'll be hot. If you know how to shop but prefer to kiss/let's gamble more than money in St. Moritz. NYM F194.

MD With Soul—26, handsome Jewish man, seeks socially-minded, sensuous woman with sense of humor. Photo, a must. NYM D890.

The Timing Is Right—Sincere Jewish male, 39, 5'10", with varied interests and avid NY life style, and the good looks and personality to match. Seeks his future with a great-looking, adorable, honest and romantic counterpart with love and kindness to share. We've thought about doing this long enough. I've done my part; now please do yours. Letter/ phone and recent photo, a plus. NYM D893.

A Thoughtful Man—Divorced, white, professional, 36, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities, age 30-39. NYM D894.

Are You Alone!—Me too. Seeking someone to share my life, dreams and laughter. Mid 20's-30's; I am blond, blue-eyed, 5'1". I'll be your best friend. Take a chance on me! I'm waiting. NYM A112.

Articulate Upper East-Sider—Professional white male, 56, 5'8", 158 lbs, NYC marathoner, wants to meet classy, pretty lady, 36-45. Photo/phone. NYM D904.

A Distinguished Surgeon—With a touch of class, heart of gold, pizzazz and all that jazz; GQ looks, slim, multimillionaire, mid 30's, elegant. Dreams of sharing love, chemistry, marriage, kids, with an affectionate lady, Jewish, cover girl look, 20's, tallish, sexy, bright. No smokers please. No photo - no reply. NYM C144.

40-60-Year-Old Male—Are you stable, attractive, fun, romantic, sincere, healthy, caring, non-smoking, adventurous, energetic? I'm all of these and much more. Italian blond, 5'7", 140 lbs, travel, dance. 44-year-old widow, back from lecture tour in Italy, what fun! I'm a psychologist and want to drive you crazy. Are you game? Photo/phone/note. POB 1517, Madison Sq. Sta, NYC, 10159.

Adventurous Male Artist—41, 5'7", financially secure, sensitive, honest and giving. Enjoys travel, fine food, theater, humor and movies. Seeks exciting, beautiful, witty and sensual woman, 28-38, preferably in the arts. For a lasting relationship and more! Photo/phone. NYM D899.

Happy, Idealistic MD—Jewish male, 32, seeks Jewish female MD. NYM A105.

Pretty, Charming, Sexy Attorney—Seeks Jewish soul mate, 30-42, for quality relationship. Note/photo/phone. NYM A106.

Classy, Pretty, Professional Brunette—36, 5'5", slim, leggy. Seeks attractive, accomplished, humorous, professional Jewish man, 35-49, to play with and maybe more. Photo/note/phone. NYM D900.

Tall, Slim, Good-Looking White Male—6'2", 175 lbs. 37, in good shape. A Manhattan resident who works interesting but long and usually late hours weekdays, seeks female, late 20's-40's, who can understand and accept such an occupational commitment. I'm down-to-earth, bright, honest, perceptive and tender with a wry sense of humor and would love to spend weekends enjoying mutual interests that would hopefully develop into something substanial. Let's talk and see if we are right for each other. Smoker, preferred - since I do. Photo, greatly appreciated with note/ phone. NYM F197.

Beautiful Inside And Out—Oriental lady is seeking a soul mate for commitment only. Photo, please. NYM D921.

What A Catch—Attractive Jewish Exec, 34, says it's time to settle down. Seeking sweet, Jewish lady, 24-32, to enjoy the sights, sounds and delights of NY, the countryside and each other. You may be the one. NYM A127.

Katharine Hepburn—Seeking Spencer Tracy. If you are 35-45, 5'8" plus, Jewish, successful professional who could use a shot of relaxed, genteel, upbeat company - with a beautiful woman who's left her high-powered jacket in the office - then Spence, gottcha! Note/photo/phone, please. NYM A049.

STRICTLY PERSONALS

Diamond Seeks Setting—To ring in New Year. Sterling opportunity for stable, solvent gem of a man to meet solid gold, sparkling 50-year-old woman. Note/phone/photo. NYM D901.

Swedish-Irish Woman, 22—5'8", 123, very blond hair, blue-green eyes, vivacious, very stunning, great figure. Seeking very successful (I have a weakness for Jewish doctors), intelligent, sincere, confident man. Photo/phone. NYM D902.

Lovely Lady Lawyer—Pretty, 34, 5'3", slim, Jewish, adventurous, outdoorsy, good-natured, cultured. Seeks warm, loving, dynamic male; attractive, successful, trim, 30-45, over 5'9", to share all that life has to offer. NYM A107.

Don't Want Kids?—Neither do I. Chelsea computer consultant, 39, 6'2", arts lover, warm, aware, spiritual, seeks affectionate, very cute woman. NYM A108.

European Professional Woman—Late 30's, bright, witty, warm, very attractive and feminine, petite, auburn hair, interested in music, art, travel. Seeks unattached, very intelligent, successful, professional man, 36-50, emotionally and financially secure, attractive, fit, warm and caring, non-smoker, with similar interests for lasting relationship. Bio/phone/photo, preferred. NYM A109.

Warm And Tender—Dynamic, Jewish male, seeks affectionate, beautiful, fun-loving female who likes to ski, sail and make the most out of life, 21-30, 4'11"-5'7" preferably. Photo. NYM A111.

Serious Relationship—Sincere, good-looking, warm, 36, 5'7", Manhattanite. Seeks cheerful, mature Jewish professional lady. Note/phone. NYM C143.

Handsome, Offbeat Millionaire—Creator of films/music/art, 35 - looks 25, 6'1", blond-blue, well-built, athletic vegetarian. Seeks beautiful model type, 20-30, with brains, humor and soul. Photo, date/time of birth. NYM A114.

Leslie Howard Look-Alike—Catholic, 37, formerly secular-humanist, seeks dark-haired woman, 30-40, who loves music and dance. Photo. NYM D905.

Nice Single Guy Where Are You?—I'm 33, beautiful, blond, blue-eyed, fun, multitalented, in architecture and arts. Send photo/bio to POB 1084, NYC 10185

It Is A Far, Far Better Woman—That I woo, than I have ever won. Tall, dark writer will risk neck for company of brilliant, flaming beauty. NYM D906.

27, Very Pretty, Jewish, Well-Educated—Very well-bred, loves life, adventure, seeks conservative, ambitious, handsome man. Photo/phone/bio. NYM D907.

Brooklyn Professional Jewish Male—Mid 40's, looking for serious relationship with Jewish female. Although not overly sexually-oriented, I am interested in a female with whom I can share warm feelings and moments. If you'd like to meet such a man with marriage on his mind - please write: POB 132, United Box Rental, 1671 E. 16th St, Brooklyn, NY 11229.

I Am Part Of The Rich Fabric Of Life—A man of quality, 50's-60's, with a discerning eye, will value the lovely, interesting texture. Phone/note. NYM D908.

Don Johnson Has My Looks—But not my mind. Ivy-educated, successful, sincere, young 35-year-old, entrepreneur who loves candlelight, tenderness and passion, seeks meaningful relationship with elegant, sensual lady who is slim, tall, self-aware, bright, loving and very pretty. Photo, please. NYM A115.

Lee Remick Look-Alike—Slim, 5'6", 39, warm, witty, wholesome, traditional values, sophisticated, emotionally and financially secure. Enjoys city/country activities, seeks intelligent, refined, professional, emotionally secure man to share interests. NYM A116.

Extremely Attractive—Single Jewish female, tall, 27 years, seeks very handsome, intelligent, tall man, 26-36. Photo, a must! You won't be disappointed. D909.

Warm And Loving—LI lady, 39, very bright and pretty, loves popcorn and caviar, seeks tall, successful, kind, caring guy for happy tomorrows. NYM A117.

Friend Into Lover—Is how a lasting love begins. I'm a funny, bright, successful, attractive, athletic guy with eyes that could melt a Buick. Seeking Christian woman, 25-35, with same attributes. Photo/phone/note. NYM A118.

Here I Am—5'11", very handsome, blue eyes, long curly hair, 41, financially secure (own company). Love the beaches, the woods, the city, very romantic. Seeking a 30-35-year-old, slender beauty, to share life with, marriage-minded. Photo, a must. NYM D910.

Looking For Male Companion—I'm 5'6", 40, secure, slim, pretty, Wall Street VP; mother of 2, romantic nature, living in Summit area. Loves sports, travel, good conversation. NY/NJ. NYM A119.

Who Says All The Good Ones—Are taken?! - I'm not. Neither are you. Outgoing advertising professional/entrepreneurial Jewish female, 33, 5'2" (almost), auburn hair, hazel eyes and truly adorable. Seeks the confident, caring, successful, handsome Jewish male, 30-40, who is smart enough to wait for me - and who'll love my lightning wit. Photo. NYM D911.

Manhattanite, Educated, Successful—Sensitive, 5'6", trim, amateur classical musician; loves tennis, country home. Seeks trim woman, 45 plus, for play, love, duets. Oriental preferred. NYM D912.

Initial Public Offering—Pretty, blue-eyed, strawberry blond, Jewish MD, 31, seeks sweet, spirited man, 30-42, non-smoker, for lasting relationship. Note/photo. NYM D913.

Sharing Jewish Male—Young 45, 5'7", Manhattanite, slim, athletic, attractive, intelligent, sense of humor, solid values, varied interests, willing to grow with yours. Seeks woman counterpart, 32-40. Descriptive bio/photo/phone, appreciated. NYM A120.

Cute And Huggable—Jewish male, 36, desires an attractive and intelligent lady for serious relationship, who enjoys dining, theater, sports, long walks, laughs and fun times. Photo, please. NYM D914.

Tom Selleck Look-Alike—Attorney, 31, extremely diversified and athletic, seeks attractive, sincere female for relationship. Photo, a must. NYM A121.

The Real Thing—Slim, very pretty, feminine, publishing professional, mid-30's - upbeat, down-to-earth, healthy lifestyle - who enjoys Picasso, George Bernard Shaw, the Lone Star Cafe and country inns. Seeks male counterpart. Photo, optional. NYM D915.

Enjoy My Imagination—My style is elegant and romantic. My mind is sharp and analytic. My body is slim and shapely. My job is challenging. Seeking a man of character, 40-54, in intellectual and physical shape. Letter, please. NYM A122.

Warm, Bright, Beautiful—31-year-old, successful Jewish psychologist, seeks tall, male counterpart for quality time together. Note/photo, optional. NYM D916.

Crack Shot Wanted—Sophisticated woman with simple tastes (partridge, pheasant, quail), seeks expert marksman willing to share knowledge and enthusiasm of guns and game with smart, stylish, slender, spirited Diana. NYM D917.

More Than Mozart?—Pretty, petite, 30, Ivy-educated, singer, seeks personal life as compelling as her profession. Wants brainy impresario, 30-40, non-smoker. Tastes: from Bach's sons to Groucho's brothers. Photo, please. NYM A123.

Sophisticated, Smart, Chic, Artistic—5'7", 125, seeks professional male for serious relationship. Photo. NYM D918.

Very Pretty, Blue-Eyed—Black-haired, slender, successful professional and good-humored lady, 50's, with varied interests, wishes to meet bright, successful, good-natured man, 50's, to share the pleasures of city living and her country home in a quiet fishing village. Bio/ photo/phone. NYM A124.

Well-Known Millionaire Executive—Seeks Dolly Parton look-alike (not necessarily blond), to sweep off her feet. Tell me what will make 1987 wonderful for you. Your recent photo is an absolute must. NYM D919.

Witty, Engaging Exec—Attractive male, Jewish, 34, seeks romantic, honest relationship with pretty, warm, bright, sincere lady, 27-33. NYM A125.

The Champagne Is Still On Ice—I'm 37, slim, statuesque, fun-loving, Jewish, blond. Looking for that terrific man to flip my cork for. He must be 6' or better, successful, attractive with a sparkling personality; honesty and sincerity a must. Note/photo/phone, please. NYM D920.

Lovely Lady—Spirited, compassionate, cultured and talented professional woman, would like to share the future with a man who is young-at-heart and a real mensch. I'm slim, attractive, 59, 5'6", brown hair and green eyes and I love life. I welcome a tall, slim, secure, quick-witted, mature gentleman for loving and caring relationship. NYM D922.

Romantic, Soft, Cute—31, Jewish woman, wants to spoil you with fun, affection and support. You are 30-40, successful and must have the best. For dreams come true, Photo/phone. NYM A126.

Hidden Treasure—Beautiful, blond, warm, Jewish female attorney, with 80's ambition, 60's values, and a timeless sense of humor. Seeks professional male counterpart, 28-37. NYM A130.

Happy New Year!—Affectionate, funny, pretty, blond, athletic, sweet Jewish female, 33, 5'7"; self-employed in glamour and artistic-related business. You: handsome, tall, non-smoking, romantic Jewish male, 30-43; income peer not intimidated by success. We enjoy tennis, night life, movies, music, laughter, quiet evenings at home. Photo/phone. NYM D923.

Attractive, Male, Sexy—Affectionate, giving, smart, witty, Christian, affluent (house in East Hampton) Manhattanite lawyer; 5'9", young 50. Offers strong will and shoulder. Will find pretty, unfat, nurturing, adoring, sensual, grown-up female friend for serious shot. NYM D924.

Tender, Considerate, Affectionate—Business exec, lonely widower, sensitive to a lady's feelings, successful, educated, traditional, athletic. Likes dancing, some ballet, dining out/theater, candlelight dinners for 2/home entertaining, intelligent conversation/quietude, financially secure, very sociable. Seeks togetherness/independence with a lady with similar desires, 50-60. Phone/bio. NYM A128.

The Quest Continues—Handsome, 29-year-old, marketing professional, seeks attractive, non-smoking, intelligent woman (22-32) with a good sense of humor. I'm kind, athletic and unpretentious with many interests and a quick wit. I am looking for a woman with a warm heart, quick smile and an agile mind, who is also seeking that special someone. Interested? Please send note/photo. NYM D925.

Tall, Exotic, Asian Female—42, refined, seeks life partner. POB 1132, NYC 10023.

Handsome, Intelligent Male—31, seeks gorgeous female. I love classical music, reading, fine dining, working out, outdoors. Note/photo/phone. NYM D926.

I'm An Attractive—(5'5", 120 lbs, dark-haired, dark-eyed) 39-year-old, single psychologist. Friends consider me bright, open, intuitive, witty and affectionate. I might add that I enjoy intimacy and am eager for commitment. If you're between 35 and 45, politically active, personally vulnerable and love long walks and rainy weekends, who knows? NYM D927.

Lady With Class—New to NY, executive, 35, attractive, enjoys arts, finer things in life. Looking for special man who is a cut above the rest in every way. Photo, appreciated. NYM D928.

Successful, Sexy, Slim—Blond lady with high energy, seeks a dynamic, hip and haimish Jewish professional, 39-50, who is fit, fun and free. Photo. NYM A131.

Sexy Dentist—Beautiful Jewish female dentist, 27, with curvaceous, knockout body and outstanding personality, seeks very handsome, tall, muscular, successful Jewish male, 27-35. Photo, a must. NYM D929.

Sabra Cadabra—Striking, exotically handsome, 30-year-old, spoiled child of fortune with car collection, seeks long life happily with woman, up to 40, who holds her Maserati close to heart. Must be comfortable in social setting and not take life seriously. Let's fly. Photo/phone. NYM D930.

Diabetic Female, Turning 30—Looking for my sweetheart, not a sugar daddy. Note/photo/phone. NYM A144.

Very Pretty, Successful—Freelance artist, 40, 5'7", slim. Enjoys traveling, loves all New York City has to offer, seeks Wasp gentleman to share it with, 5'11" plus. Photo, a must. NYM D931.

Tall, 6'2", Handsome—Youthful 42, successful exec, bright, athletic, fit, enjoys varied lifestyle, seeks romance with independent, good looking, slender, leggy, 28-36, female counterpart. Photo/note/phone. NYM A133.

Sincere, Athletic MD—Jewish, marriage-minded, fun-loving, seeks attractive, intelligent female, 23-33. Photo, if available. NYM A141.

Equestrian Woman—Who enjoys adventure, music, antiques and sports would like to meet a warm, happy and successful (I am too) gentleman 40-50, with a sense of style. I am a pretty, 5'2" blond with turquoise eyes. Photo appreciated. NYM C147.

Hello, Man - 50-60—Well-educated, affluent Greenwich Village widow (50, 5'8"), with energetic son (8), hopes to join forces with curious-minded, down-to-earth, bright and lively man for outdoor adventures and everyday companionship. Me: graduate student, reading tutor, camper, hiker, informal dresser, terrible cook! You: outdoorsy, open, self-aware, looking for a long-term, live-in relationship. Please include other means to reach you if no answering machine; photo, if you have one. NYM D692.

Treat Me Like A Lady—Seeking secure, vibrant, passionate, respectful man, 30-45. Photo/bio. NYM A140.

Warm, Sensitive Jewish Man—47, Morris Co, NJ, runner, seeks athletic Jewish woman, 35-42, who is non-smoker, slim, attractive, tender and more. NYM D940.

A Very Cute Package—37 and sexy; intense and giving. Seeks Jewish professional, 32-40, longing to love and be loved. Photo, bio. NYM C148.

Undeniably Beautiful—5'8", 27, great figure, classy, bright, Jewish professional. You're "undeniably handsome", 25-35, taller than me, athletic build, successful, warm, witty, adventurous enough to respond! No photo, no reply. NYM D934.

Younger Man Wanted—By super-good-looking, slender, sexy, successful, early 40's, divorcee, Manhattanite, Jewish, non-smoker. You are 30 plus, handsome, successful, over 5'9". Photo. NYM D939.

Unleash Your Dreams—I've toasted sunsets in Cathay, danced to Springsteen at Shea. Share similar events with this adorable, sexy, green-eyed blond; smart, slim, spirited. You're a Jewish male, 30-40, articulate, athletic, attractive, over 5'10", secure in career, seeking romance, more. Note/photo. No smokers. NYM D903.

Handsome Italian—Extremely successful businessman, 27, honest, sincere, traditional, fun-loving, searching for attractive, petite, marriage-minded partner (23-30). NYM D935.

Handsome Manhattan Skier—35, seeks great-looking gal for slopes. NYM A142.

Adorable, Vivacious, Jewish—Classy, petite, female, professional, 26. Enjoys morning jogs, overseas travel and the arts. Seeks well-educated, upbeat male counterpart. NYM D932.

How Many Roads—Must a man walk down before he can find a pretty, bright, energetic, sensitive woman? I am a non-smoking, divorced, Wall Street exec: 37, an athletic 5'11', 185, brown hair, blue eyes, competitive and driven yet sensitive and caring. Photo/phone. NYM A137.

Philip Glass Music—Ethnic food and beaches in summer. Pretty Jewish female, health professional, 40, seeks intelligent, happy, slender male, 37-50, who likes same and is ready for serious relationship. Photo/letter. NYM A143.

Sassy, Spirited, Sexy, Sixtyish—Jewish, warm, witty, widow with class. Seeks man of letters-JD, LLD, MD, DDS, PHD, CPA. NYM C152.

Eighty Percent Of Life Is Showing Up!—So this attorney/entrepreneur, 47, 5'8", non-smoker, with varied interests, decided to go public in an effort to meet an optimistic, elegant, Manhattan, business or professional woman (30-45), who likes herself and career, and still has the time to be this man's best friend and lover. Photo, optional. NYM D942.

I Want You!—5'8", businessman, 39, enjoys sports, animals, fine dining, seeks attractive woman with a good sense of humor, 25-45. Photo/phone. NYM D937.

Gorgeous, 29, Jewish Workaholic—Slim, athletic, sexy with a great sense of humor, seeks clone. Must have exceptional brains and looks. Photo will save us time. NYM D943.

Special—Handsome, secure Jewish male, 38, 6'1"; enjoys travel, sports, the ocean. Seeks slim, very pretty lady, 25-35, ready for marriage and a lifetime of love and romance. Please send photo. NYM D941.

Very Pretty Woman—Psychotherapist, 43, 5'1", likes singing, dancing, cycling, reading and learning new ideas and new activities, seeks man for friendship, lasting romance. Photo/phone. NYM A136.

Model Looks—24, Jewish professional, cultured, athletic. Seeks accomplished man with class. Note/phone/photo. NYM C151.

Great Fun Guy—31, Jewish, blue-eyed and crazy, into biking, yoga, and a little macrobiotic too! Seeking 20's, trim, athletic, caring, and sensuous woman. NYM A138.

Very Good-Looking—Well-built, educated, witty, Jewish professional male, 29, enjoys exercising to stay in great shape. Looking for an intelligent, very pretty, slim Jewish female, 22-29. Note/phone/photo, a must. NYM D938.

If You're Libido Can Stand—A beautiful, lean, leggy, loving lady, 38, who loves to laugh, cuddle and you are Jewish, intelligent, handsome, successful, non-smoker, let's get together! Photo. NYM A139.

Journalist, 30—Quiet, sensitive, recently moved to NYC. Would like to meet slender, non-smoking woman, in her 20's, for bright new year of fun, companionship, possible lasting relationship. NYM D936.

Let's Get Personal!—Very pretty, slim, outgoing, bright, Jewish marketing executive (24). Seeks sincere, good-looking, educated and successful guy, 25-33 (who wouldn't normally do this). Note/photo/phone. NYM C149.

Celebrate Future Holidays—With attractive, slim, green-eyed, 5'7", 32, Jewish female. Celebrations are better shared, so is ice cream. Phone/photo. NYM A135.

ANNOUNCEMENTS

Tall, Dark And Bob—Peered into Gucci's window lately? Remember me - Palace breakfasts, months ago? Miss seeing you. Let's meet. L.S. NYM D855.

John—It's very clear. Our love is here to stay. Happy anniversary - Kate.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 579

BY MARY ANN MADDEN

The P. T. Barnum Center Ring Award to Richard M. Nixon, for keeping the Contra-versy Spotlight where it belongs, on U.S.-Soviet relations.

The Joan Rivers Taste in Television Brass Plaque to Rona Barrett, for her interview with Stacy Keach.

The Ilie Nastase/Emily Post Golden Serviette to John McEnroe, for lifetime achievement.

Above, End of Year Awards: our 1986 nominees. Competitors are invited to provide one example of same.

Results of Competition 576, in which you were asked for a nursery rhyme in the style of a well-known writer.

Report: Well, you know, when parody is requested, there appear certain evitable choices: Shakespeare, Spillane, Cummings, Poe. And the less foreseeable: J. Cain. R.Chandler. V. Woolf. T. Wolfe. T. Wolfe. N. Ephron. D. Ephron. J. Krantz. J. Collins. J. Susann. D. Steel. R. Ludlum. I. B. Singer. L. Sanders. J. Auel. C. Sagan. J. Anderson. H. C. Andersen. A. Burgess. F. Nietzsche. L. Buscaglia. K. Kelley. R. Baker. G. Greene. V. Nabokov. J. Steinbeck. W. Saroyan. M. Twain. D. Marquis. M. Duras. J. McInerney. D. Mamet. (pause) H. Pinter. "Do you enjoy this sort of thing? I mean the contest things? The water fetching, all of that?" Jill asked. "I do," replied Jack, "and not a moment too soon." Hoping you the same. Thank you and farewell.

First Prizes of two-year subscriptions to "New York" to:

Scanning the edge of the forest, I noticed a baby's rocker, nestled high in the crown of a tree. I could hear the child's occasional whimpers and cries. Since the tree was relatively unprotected from the wind bearing down from the mountain, I realized that the evening's first gusts would cause the uppermost boughs to sway—thus rocking the cradle back and forth. A slightly stronger gale, I calculated, would be sufficient to break the main supporting bough. Thus, the limb, baby, and cradle would crash 40 meters to the earth, a jumbled mass of pine needles, splintered wood, and baby flesh. I immediately set about the task of finding a vantage point from which I could observe the event undetected.—JERZY KOSINSKI

Gary M. Krauss, Hoboken, N.J.

Top Ten Reasons the Old Woman Lived in a Shoe:
10. She had so many children she didn't know what to do.
9. It was rent-controlled.
8. Living in vacuum-cleaner bags was considered passé.
7. It was in a one-fare zone.
6. Those giant shoelaces get great TV reception.
5. There was a Domino's Pizza right around the corner.
4. She had a giant can of shoe polish and didn't know how else to use it up.
3. It was a good way to meet Imelda Marcos.
2. She had this fetish for artificial leather.
And the No. 1 reason the old woman lived in a shoe: Shoes are worth a fortune when they go condo.—DAVID LETTERMAN

Richard Fried, Brooklyn

Black Sheep, you see, had been with my family for a long while, living in the carriage house behind my father's house in Memphis's old Central Gardens district. There was an unspoken agreement between Black Sheep and Father, just as there had been between *their* fathers, by which the ancient matter of the three bags of wool was never discussed. That is why we were all appalled that afternoon when my brother, something of a rogue and a problem, looked up from his bourbon and bitters and pronounced, "Baa, baa, Black Sheep, have you any wool?"—PETER TAYLOR

Mary M. Loveless, Memphis, Tenn.

Runner-up Prizes of one-year subscriptions to "New York" to:

Tom, Tom the piper's son, stole a pig and away he ran.—WILLIAM SAFIRE

Carleton Carpenter, Warwick, N.Y.

I was passing through Kuala Lumpur. It was a hot, dusty afternoon, and the overseer had invited me to spend the day. We were sitting on the verandah of his hut, sipping gin and brandy, when Sprat appeared. Above average height, rather desiccated-looking, with coarse skin, fleshy lips, he spoke: "Well, hulloa." He'd come, uninvited, with his wife, expressly to meet me, so there was nothing for it but to nod. . . . I got no dinner that night, but later, after this oddly repellent couple had gone, while tea was being poured, the overseer lit his cheroot and with that told me a story about Sprat's checquered history that made the evening worthwhile. . . .—W. SOMERSET MAUGHAM

Gloria M. Johnson, N.Y.C.

I never pulled a plum
I never met Jack Horner
But sure am I of Christmas pie
And sitting in this corner.
I never met a boy
Who showed me he was good
But sure am I I'd never cry
If someday some boy would.
—EMILY DICKINSON

Rev. Chas. J. Matonti, Jamaica, N.Y.

And Honorable Mention to:

"London:—Again?"
"The Queen." The cat averted his eyes.
"And?"
"Mice—under the throne."
—IVY COMPTON-BURNETT

Tom Morrow, N.Y.C.

Once more I assert that I did not meet Simon or engage in conversations or transactions. Anyway, it was not until much later that I began to use the code name Pieman.
— ALGER HISS

Jack Ryan, N.Y.C.

At 10:30 A.M. Polly came into the kitchen to make tea. She turned on the tap and let the water run into the kettle. Then she walked to the stove, where she turned the leftmost knob counterclockwise a quarter turn. The pilot light ignited the burner with a whoosh. Polly set the kettle on top of it. She did this three times. After tea, Sukey stood up and went toward the stove. She wore a pair of baggy yellow sweatpants and an oddly fitting purple turtleneck sweater. She took the kettle off once, then again, and again. Then she turned to Polly and said, "They've all gone away."—SUSAN SHEEHAN

Sylvia J. Ginnot, N.Y.C.

I am the Egg now broken
in fragments on the Ground
like shattered Beth Shemesh
Shards
nor all Kings
nor King of Kings
can make me whole.
—T. S. ELIOT

Robert Arnold, Miami, Fla.
sp. ment.: A. G. Bowman, Washington, D.C.

Georgie Porgie was one of those guys who hung around the girls. Never played stickball, never played Buck-Buck, always wore glasses, y'know. Well, Georgie was always trying to kiss our girlfriends, mine and Harold's, see, and they'd get real mad, so me and Harold used ta drop snow down his pants.—BILL COSBY

William Leary, Chicago, Ill.
sp. ment.: Jonathan Thurm, Woodsburgh, N.Y.

So they will have told you doubtless already how she sat, motionless and opaque as the cool sunless moss itself upon this grass-woven hillock, staring perhaps dreamlike at the watery white swirls filling the bowl, in which swam aimless islands of ilky coagulation, from which periodically she tasted (or rather swallowed, unthinking unfeeling), when at the dim edges of her perception a small fierce black Arachnid mass appeared, in ghastly scuttling motion, perceiving which in its full polylegged determination and gripped with cold damp unshapen terror, Miss Muffet ran shrieking, a silent guttural scream.... —WILLIAM FAULKNER

Melissa Weissberg, Watertown, Mass.
sp. ment.: Steven Schwab, N.Y.C.

Our guest tonight is a contrarian. In a rising market, she's making her garden grow—with collectibles. Her silver bells, cockle shells, and antique dolls have more than doubled in value since 1984. So, if you'd like to fertilize your portfolio, weed out your losers and cultivate winners, let's go and meet tonight's guest, Mary.
—LOUIS RUYKEYSER

Leonard Drum, N.Y.C.

The broken-down orange beach house sat rotting in the fog like a horrible pumpkin. Suddenly a little door flew open like a screaming mouth. I bent my head and stepped inside, and there she stood—Pete's long-lost first wife. She was wearing the blond wig and chef's hat. Her big eyes glistened like two Pismo clams. Her knife-scar lips flickered. "Fifteen years he keeps me hidden in this dump!" And then I saw Pumpkin-Eater's body, already half imprisoned in pie dough.—ROSS MACDONALD

Craig Allinder, Big Fork, Mont.
sp. ment.: Connie Cronley, Tulsa, Okla.

My house/I built of straw/I built another/ Thatched with twiggies/ My third/I built of brick/To house my prec-/ious little piggies./ The wolf/was at the door/I donned my scarlet hood and bonnet/As Wolfie huffed and puffed/I wrote a sonnet.—PAUL ANKA

Roselle Reed, Brooklyn
sp. ment.: Murry Harris, White Plains, N.Y.

Humpty Dumpty sat on a wall. He fell over. All the king's horses and men couldn't get him together again.—ANN BEATTIE

Mary Conte, N. Miami, Fla.

Little or, rather, diminutive, to be more strictly accurate, *petite,* being in no way nanoid or incongruously out of scale with her background, Bo Peep (a sobriquet of obscure origin, which, nevertheless, one might confidently vouchsafe the opinion, suited her, and to which, on any and all occasions, she responded with recognition and with pleasure) has lost, or, perhaps, mislaid—in any event, was deprived of—her woolly domestic livestock, creatures of the goat family, members of her flock (or congregation) belonging to the genus....
—HENRY JAMES

David Chasman, Beverly Hills, Calif.
sp. ment.: Waldemar Hansen, N.Y.C.;
Joan Perry, N.Y.C.

"I'm Old Mother Hubbard," she whimpered.
"Of course you are," I said.—NOËL COWARD

Sylvia Lawler, Allentown, Pa.

You're older now, but you're still the best. Some see the white in your hair and think you've slowed down. But on any given night you can put away a meal befitting royalty, enjoy a two-buck cigar, and kick up your heels with the best. You're not looking over your shoulder like some others, waiting for Father Time. You're Cole and you are a King.—JIMMY CANNON

Mark Wolfson, Spring Valley, N.Y.

"But you can't keep jumping over candlesticks," whined Marsden Woolsey. "Not when everyone else has to walk around them. We cannot all be as nimble as you. We must think of the common good." Jack smiled.—AYN RAND

Tony Lang, N.Y.C.

They called us out at five o'clock and marched us to the wall,/The grenadiers, the fusiliers, the cavalry, and all./We stood our ground and waited for an enemy attack/ When suddenly, from right flank, came a most 'orrendous crack./"Files right!" cried out the sergeants, and they marched us toward the sound,/Where 'alf a ton of eggshells lay scattered on the ground./We worked for fifteen hours. Our skins 'ad turned to leather./For fifteen hours we tried to put the bloody thing together./And when they gave it up for lost and formed us back in ranks,/ We didn't get no honours and we didn't get no thanks./So 'ere's to you, old Dumpty, may you 'ave eternal rest./The King's men and 'is 'orses too 'ave done their level best.—RUDYARD KIPLING

Skip Livingston, Hopewell, N.J.
sp. ment.: Carl Wolfson, New Orleans, La.

Outside, it was raining and the three detectives from the Bronx cupped their cigarettes. Inside the station, it was gray and cold when the big cop pushed Eater toward the front desk. "Whatta yuh got?" the desk sergeant asked. "Tough guy," the big cop said. "Locked his wife in a pumpkin shell."
—JIMMY BRESLIN

Bill Earls, Middlefield, Conn.
sp. ment.: Oscar Weigle, Whitestone, N.Y.

My buddy Little Jack, well, he sat in the corner/Of the bar, with his Chevy outside./ You know, the factory shut down, and Jack was wearin' a frown./Because his faith in the country had died.—BRUCE SPRINGSTEEN

Margaret H. Niles, Chapel Hill, N.C.

Mary had a little lamb. Or a vole? A stoat? Perhaps it was a giant sea tortoise.
—TOM MORROW

Barbara Cerva, Harvard, Mass.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 579, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 16. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 9 issue. Out-of-town postmarks are given three days' grace. ■

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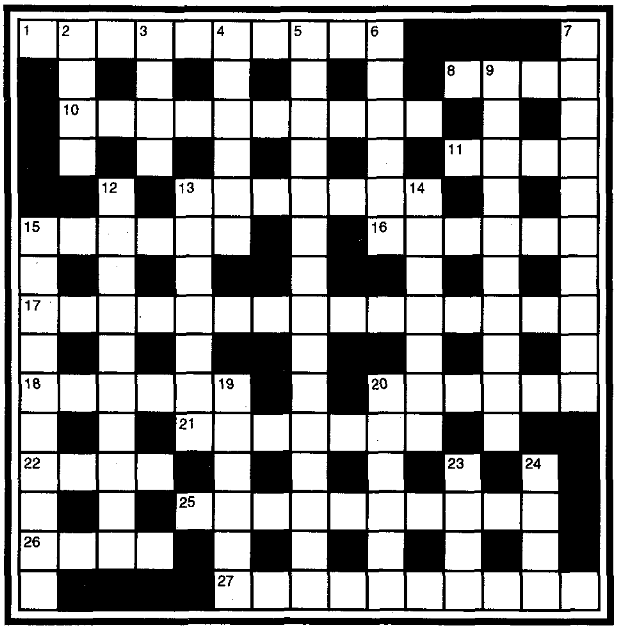
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 I scorn a mop—throw it out, it’s odious. (10)
8 Stone in a ring given to a chum. (4)
10 He can give sailor a tuna salad—but not egg. (10)
11 The load we bear must take its turn. (4)
13 Capital punishment for Manxman maybe for calumny. (7)
15 Kiss in embrace of someone outside the church? Such indecorum! (6)
16 Make invalid ring more than once. (6)
17 Fiscal analysis of a mad, droll policy? (6, 9)
18 One’s state of mind when one is in a jet. (6)
20 Proof corrector required for book. (6)
21 Warbling on record could be off key. (7)
22 Neat pair of drawers. (4)
25 Salutary punishment for lad who’s gone wrong, in dock. (4, 6)
26 Life always the same whichever way you approach it. (4)
27 The tool that should improve the pitch. (6-4)



DOWN

2 Break bread with a foreigner. (4)
3 Get by without fail. (4)
4 The true interpretation of this word is not often given. (6)
5 Needless in logic as the saying goes. (7, 2, 6)
6 It’s in here the manne ate regularly and not so often in a mess. (6)
7 British Rail employee not a waiter. (5-5)
9 Going round the church notices instructions as to where one should sit. (5-5)
12 Oil experts possibly manipulating their expertise to their own advantage. (10)
13 It cares about being fat. (7)
14 Put the lid back and get over it. (7)
15 Exerting magnetic influence, they give us verbal order to take on ballast? (10)
19 Those who play it aren’t where they should be. (6)
20 Recover, for instance, even though conditions outside are inclement. (6)
23 Bark that’s used in weaving. (4)
24 Rabbit drawn out of a sombrero? (4)

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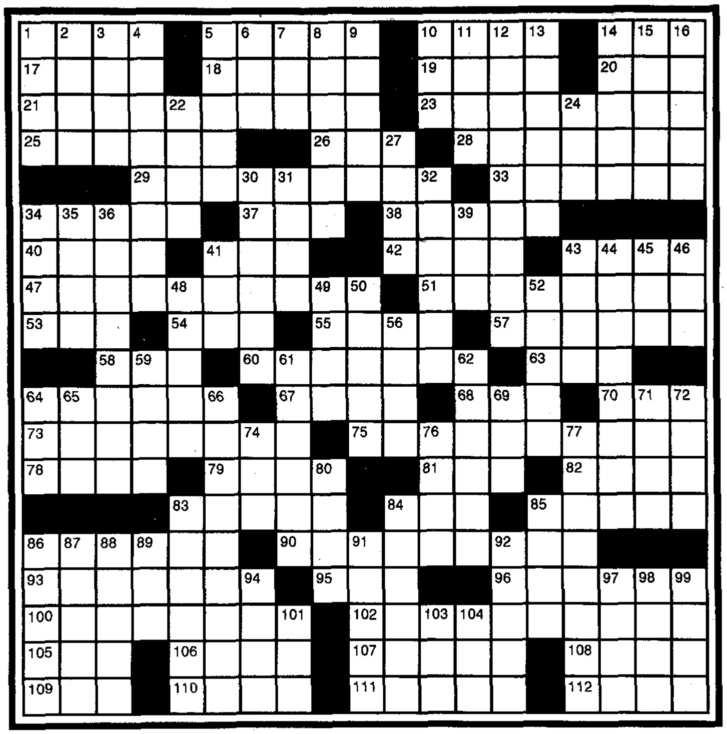
‘PLACE MEANINGS’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Magician’s baton
5 Of the exterior, in anatomy
10 Metallic fabric
14 Droll
17 Winglike
18 Greenland settlement
19 “Iliad” warrior
20 Tool for Markham’s man
21 “Merchant’s haven”
23 “Great spirit”
25 Time of the year
26 Home-school co-op
28 Used-car deals
29 “The isle of the log”
33 Bear witness to
34 State of Brazil
37 Headland
38 Warehouse residences
40 Name of three English rivers
41 Buddhism offshoot
42 Arrow poison
43 From scratch
47 “Bengal nation”
51 Repeal
53 Actress Taina
54 Before gram or cure
55 Group in a league
57 Faucet
58 Set of tools
60 “Hill of spring”
63 Queen before Sofia
64 Successful ballplayer
67 Fern spores
68 Start of “The Lord’s Prayer”
70 Shepherd or Waterston
73 Decoration
75 “New flower”
78 Use the dotted line
79 Vendetta participants
81 Wood sorrel
82 Just manages, with “out”
83 Harvard president Bok
84 “—— Gotta Be Me”
85 Tall clown’s prop
86 Sandpiper’s relative
90 “Clouded water”
93 Creates fizziness
95 Japanese drama
96 Great Latin poet
100 “Resplendent land”
102 “Vale of paradise”
105 Overly
106 Topped off the cake
107 Choreographer Feld
108 River of France and Belgium
109 Author Rand
110 Mother of Helen of Troy
111 Place for sandbags
112 British carbine

DOWN

1 Mil. ladies
2 Medicinal lily
3 California wine valley
4 Salad additive
5 Cultural prefix
6 Dance-name syllable
7 Pitcher McGraw
8 Hebrew letters
9 Kin of largo
10 Escape: slang
11 Not in harmony
12 Certain carnivores
13 Is
14 Two halves, together
15 After-bath togs
16 Bread ingredient
22 —— bene
24 Make lace
27 “—— ask is a tall ship . . .”
30 Cash’s alternative
31 Welles role
32 Pierrot, in a French tune
34 Toylander
35 Pertaining to grandparents
36 “Fragrant harbor”
39 Shortest mo.
41 Kill by ray gun
43 Opposed, hillbilly style
44 “Long peninsula”
45 V-mail destination
46 Kind of wash or blanket
48 “—— Eat Cake” (1933 musical)
49 Battle town of 45 Down
50 “I —— Rhapsody”
52 Where the Marxes spent a night
56 Gung-ho
59 Persia, today
61 Set store by
62 Altos, tenors, etc.
64 . . . - - - . . .
65 Dernier ——
66 Allusion
69 America’s monogram
71 Biblical victim
72 Schooner sight
74 Third word of the Post Office motto
76 Noah’s messenger
77 Radioactive beams
80 Complexion
83 A particular
84 Take deep puffs
85 Begin to wake
86 Trattoria specialty
87 Bad Brown of songdom
88 Hunter constellation
89 Comics prince, for short
91 Fiction opus
92 Elliptical
94 Timetable, familiarly
97 Essence of a matter
98 Understanding comment
99 Bereft
101 Architecture critic Huxtable
103 Ullmann
104 Mystery-story pioneer



Solutions to last week’s puzzles appear on page 96.

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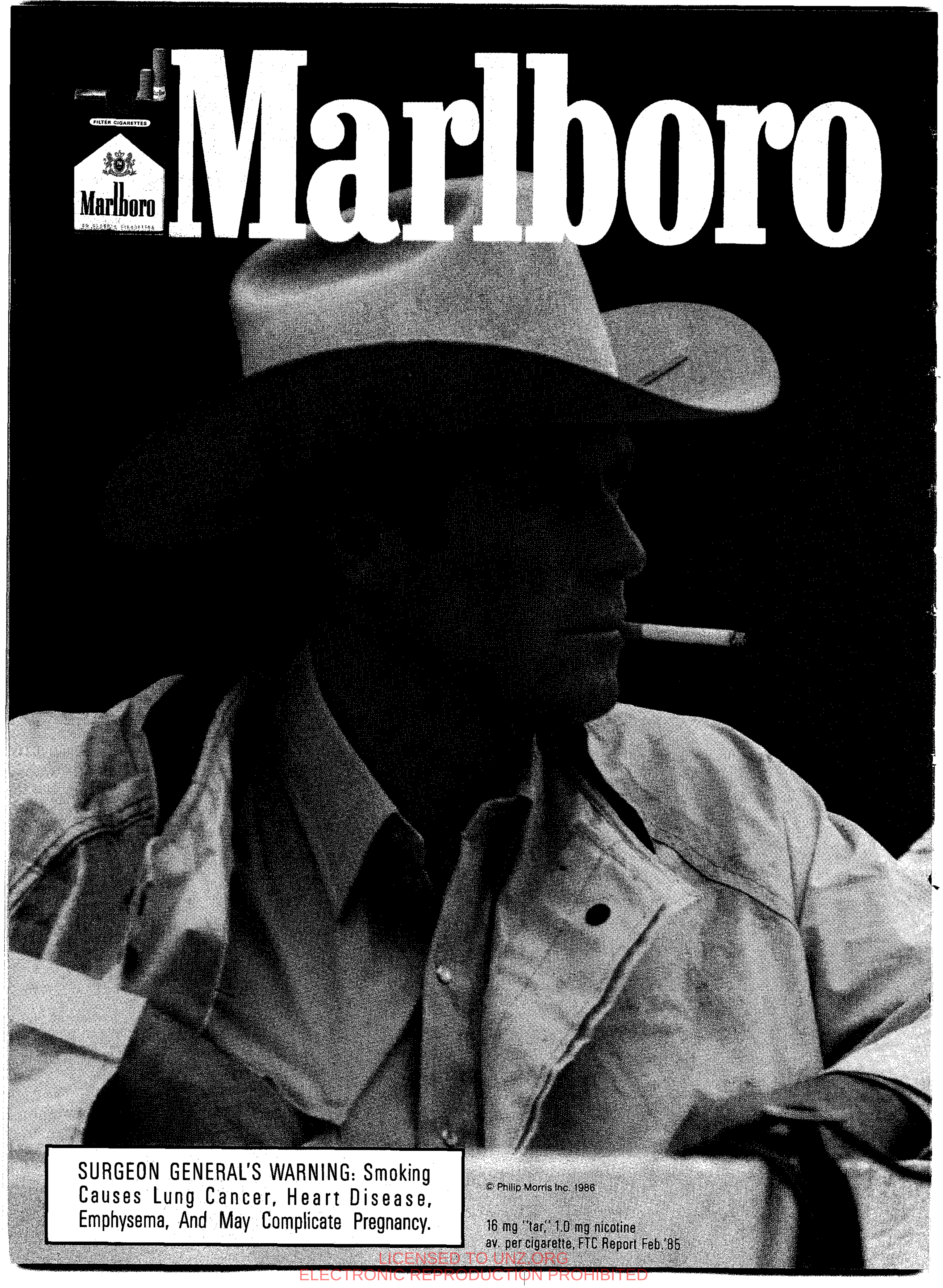
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